JOHN CHRISTIAN BACH'S ARTASERSE: AN EIGHTEENTH-CENTURY OPERA SERIA

by

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Acknowledgements i

Introduction 1

ARTASERSE

Argument 25

Act I

1. Scene 1: Recitative "Addio, sentimi, Arbace". 27
2. Scene 2: Recitative "O Comando!". 33
3. Aria (Arbace) "Fra cento affani e cento" 36
4. Scene 3: Recitative "Coraggio, o miei pensieri". 52
5. Scene 4: Recitative "Qual vittima si svena!". 58
6. Scene 5: Recitative "Dove, principe, dove? 59
7. Aria (Artaserse) "Per pietà, bell'idol mio" 61
8. Scene 6: Recitative "Megabise, che fu?" 75
9. Scene 7: Recitative "Voi della Persia". 79
10. Aria (Semira) "Bramai di perdere" 81
11. Scene 8: Recitative "Dove fuggo?" 97
12. Scene 9: Recitative "Signore, amico" 99
13. Scene 10: Recitative "Artaserse respira". 102
14. Scene 11: Recitative "Arbace è il reo" 106
15. Scene 12: Recitative "E innocente dovrai" 113
16. Scene 13: Recitative "Ma per qual fallo mai" 116
17. Aria (Semira) "Torna innocente, e poi" 117
18. Scene 14: Recitative "E non v'è chi m'uccida?". 132
19. Aria (Mandane) "Dimmi che un empio sei" 136
20. Scene 15: Accompanied Recitative "No che non ha la sorte" . 151

Act II

21. Scene 1: Recitative "Dal carcere, o custodi" 159
22. Scene 2: Recitative "Son quasi in porto". 162
23. Aria (Arbace) "Mi scacci sdegnato". 167
24. Scene 3: Recitative "I tuoi deboli affetti". 187
25. Scene 4: Recitative "Figlia, è questi il tuo sposo" . . . 189
26. Scene 5: Recitative "Ascolta, o Megabise" 191
27. Scene 6: Recitative "Qual serie di sventure" 194
28. Scene 7: Recitative "Ah, barbara Semira!" 197
29. Aria (Mandane) "Se d'un amor tiranno". 198
30. Scene 8: Recitative "A qual di tanti mali" 225
31. March 226
32. Accompanied Recitative "Padre, la soffrenza mia" 230
33. Aria (Arbace) "Per quel paterno amplesso" 243
34. Scene 9: Recitative "Eccomi, o della Persia" 269
35. Scene 10: Recitative "Artaserse, pietà!". 271
36. Scene 11: Recitative "E vana la tua" 272

37. Scene 12: Recitative "Tanto in odio alla Persia" 275
38. Scene 13: Recitative "A prezzo del mio sangue". 283
39. Aria (Mandane) "Va tra le selve ircane" 285
40. Scene 14: Recitative "Quanto, amata Semira". 311
41. Aria (Semira) "Fra tanti miei tormenti" 312
42. Scene 15: Recitative "Dell'ingrata Semira" 347
43. Aria (Artaserse) "Non conosco in tal momento" 348
44. Scene 16: Recitative "Son pur solo una volta" 362
45. Aria (Artabano) "Così stupisce e cade" 363

Act III

46. Scene 1: Recitative "Arbace! Oh dèi, che miro!" 408
47. Scene 2: Recitative "Quella fronte sicura" 411
48. Aria (Artaserse) "Nuvoletta opposta al sole" 412
49. Scene 3: Recitative "Figlio, Arbace, ove sei?". 428
50. Aria (Megabise)"Ardito ti renda" 432
51. Scene 4: Recitative "Trovaste, avversi dèi". 456
52. Aria (Artabano) "Figlio, se più non vivi" 457
53. Scene 5: Recitative "Potrai pure una volta". 470
54. Aria (Mandane) "Mi credi spietata?" 472
55. Scene 6: Recitative "Forsennata, che feci?". 482
56. Scene 7: Recitative "Nè pur qui la ritrovo". 483
57. Duet (Arbace and Mandane)"Tu vuoi ch'io vivo, o cara" . . 488
58. March 516
59. Scene 8: Recitative "A voi, popoli" 522
60. Scene 9: Recitative "Al riparo, signor!". 525
61. Scene 10: Recitative "Ferma, o germano" 526
62. Scene 11: Recitative "Ecco Arbace, o monarca" 528

Appendix 536

Bibliography 537

Introduction

This is a first edition of J. C. Bach's first opera, Artaserse. It is presented here in a historical edition, accompanied by notes on the background of the opera seria, style, forms found in the work, and performance practice along with a set of critical notes. The editor has modernized the edition to make it more accessible to historian and performer. The section on editorial policy presents the reasons for any changes and the way in which they are made. No extraneous composing has been done. If a measure is incomplete, it remains so.

Historical Background

In order to understand the reason for the structure of the mature opera seria libretto, it is necessary to examine the origins of the literary style. This entails a brief discussion of the first Italian "reform," a literary movement that was directly responsible for the form of the opera seria.

In the middle and late Baroque in Italy, "opera was 'the Theater' and one completely dominated by Baroque ... ideas and practices."[1] These practices refer to the extravagant use of machines and use of elaborate trappings which tended to obscure the weaknesses of the libretto.

In the late seventeenth century a group of artists and men-of-letters met in Rome. The place was the literary salon of Queen Christina of Sweden, and the purpose was to present their reactionary writings, the new works that were "anti-Baroque." When Queen Christina died in 1689, the members of her salon

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[1] Nathaniel Burt, "Opera in Arcadia," The Musical Quarterly 51 (April 1955) : 153.

formed the Arcadian Academy. By 1692, it was a firmly established society. They were very serious in purpose:

> One of the motivations seems to have been a form of nationalism. Europe at the beginning of the 17th century had succumbed to ... the Baroque. The French were the first to react, and in their drama especially produced a return to dignity, grandeur, and reason, although they did take over the fabulous machinery of Italian opera. The Italians, however, continued to wallow in licence, above all in the field of drama, that is, opera. French criticism assumed a superior tone and castigated Italy in the name of the classic.[2]

The libretto had been sacrificed for the exterior trapping. No one paid much attention to the drama, and thus it lost its meaning.

The founder of the Arcadian Academy, as near as can be ascertained, was an Italian historian and poet, Giovanni Maria Crescimbeni (1663-1728) who is important because he was the first person who wrote a general history of Italian poetry. Fourteen men formed the group among whom was Silvio Stampiglia, early writer of "reform" libretti. Another later member was Pietro Metastasio.

A curious practice of the members of the Academy was that when each was elected he was given a "pastoral" name of a shepherd taken from one of the "Classic" Arcadian pastorals. Although it seemed that they played at being classic, their purpose was serious. They were fighting the notion of French dominance of the Classic, especially the drama. Their purpose was to return to the rules of rhetoric and drama, as set down by Aristotle in the Poetics. Their interpretation of the ideas of Aristotelean unities was the foundation of the reform. Very simply these unities noted by Aristotle were unities of time (all the action took place in the space of less than twenty-four hours), of place (all action took place in one locale), and of theme.[3]

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[2] Burt, p. 151.

[3] Patrick J. Smith, The Tenth Music: A Historical Study of the Opera Libretto, (New York: Schirmer Books, 1970), p. 64.

There is a direct parallel between the Arcadian Academy and the Florentine Camerata. Although the two groups were active nearly a century apart, their aims were similar. The language of the drama was of prime importance. Music was its servant.

One of the most important early writers of opera seria libretti was Silvio Stampiglia, who, among other accomplishments, was a member of the Arcadian Academy. He was appointed Imperial Poet at the court in Vienna in 1705 and held the post until 1708. His libretti were set by a number of late Baroque composers, including Bononcini, Fux, Handel, Porpora, Vivaldi, and Alessandro Scarlatti.

Stampiglia was succeeded at his post in Vienna by Apostolo Zeno. Zeno was born in 1669 in Venice, and was a member of a wealthy Venetian family. He spent most of the life there, known principally as a historian and critic. He also wrote reform libretti, but considered this to be a sideline.

Under the influence of the Arcadian movement, Zeno produced reform libretti. He did this, in part, to promote the ideals of the Arcadians to his fellow writers and their friends. He spread the ideals of the reform in Venice and is credited with setting down the rules for the opera seria:[4]

1. The cast of characters is no less than six but no more than eight. All of them are interconnected by love chains.

2. There is one main theme, always accompanied by the secondary one of love, upon which the librettists range changes from three, four, or five acts in the form of dramatic scenes and confrontations of characters. This leads to a climax and a denouement usually in the form of a triumphal scene.

3. Each scene is contrived to end with an aria for one of the characters, after which he leaves the stage.

4. Concerted numbers and ensembles are few.

5. The characters are motivated by the highest standards of noble and ethical behaviour.

6. The working-out of the story, though it may hinge on the

inanimate object, is focused on the interplay of emotions from which the element of the miraculous is largely banished.

7. The setting, though it may be changed during the course of an opera, remains a backdrop to the action (as in French tragedy), and is never manipulated as a concomitant part of the plot.

8. All opera seria libretti share the element of other-worldliness and timelessness no matter in which country and time they are set.

There were other conventions that were observed by opera seria librettists. For instance, there was no place for comic elements in these new libretti. Consequently, along with the comic elements, the comic characters disappeared. The stock characters, whose roots go far back to the old-fashioned commedia dell'arte, were relegated to the intermezzi, or short comic musical works that were played between the scenes of the serious opera.

The most sophisticated writer of opera seria libretti was Metastasio. He was born Pietro Trapassi in Rome, 1698. Cardinal Pietro Ottoboni, the powerful patron of artists and students, was his godfather. Metastasio was placed under his guardianship, an important consequence of this being the boy was able to receive an education.

Shortly before he was ten years old, Metastasio's facility with poetic improvisation came to the attention of a man who was to play a most important role in his future. Abbott Gian Vincenzo Gravina, a Calabrese teacher of civil law, Greek scholar, and amateur playwrite, heard the boy singing his verses in the street and was so impressed that he obtained legal guardianship of the boy. He set about educating him, for it was Gravina's desire that he become a lawyer. He attempted to dissuade the boy from writing poetry, even going so far as to permit him to read only certain poets, (Homer, Virgil, Horace, and Aristotle). The boy was forbidden to improvise verse.

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[4] Smith, pp. 69-70.

In 1715, Gravina changed Pietro's last name from Trapassi to Metastasio. This later is a play on the word trapassi: trapassimento means transition.[5]

Gravina died in 1718, and the following year, Metastasio became a member of the Arcadian Academy. He was in Naples at the time, studying law, which he continued to do for the next two years. During this time he wrote anonymously for the theatre. It was this latter accomplishment that brought him to the attention of Marianna Benti-Bulgarille, known as "La Romanina."

Bulgarille was a Neapolitan singer of some fame. With her encouragement, Metastasio wrote his first important opera seria libretto, Didone Abbandonata, which was produced in 1724. The music was written by Domenico Sarro. The work was an instant success, not because of the music but because of the drama. Metastasio began producing roughly two libretti a year and in several years his reputation had spread to the extent that, in 1729 he was asked to succeed Apostolo Zeno as Imperial poet at the Viennese Court. Although he planned to remain in the Austrian capital for only a few years, he stayed until his death, in 1782.

The opera seria libretti of Metastasio are the finest examples of the nature opera seria libretto. There were certain conventions that these libretti adhered to strictly:

> The operas were in three acts (very roughly one for exposition, one for development, and the last for climax and denouement) and employed six characters, all balanced as to voices and including a hero and heroine, a foil (usually some sort of tyrant), loved ones, and confidants. The chorus was reserved for act endings and triumphal closes, but often was absent entirely.[6]

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[5] Smith, p. 74.

[6] Patrick J. Smith, The Tenth Muse: A Historical Study of the Opera Libretto, (New York: Schirmer Books, 1970), p. 76.

There are conventions that dictate how the drama was to develop:

> The opening scene or scenes laid out the background and set forth the situation .... Once the exposition is over, the development begins, and this section takes over most of the libretto.[7]

The drama unfolds as the characters interact, one with another in twos and threes, playing their parts in a drama where even moving from place to place was governed by ritual:

> Movement was severly restricted ... and each movement on the actor's part had a special meaning. As there were rarely more than three people on stage at one time, the actor who moved one step forward of the other two was the central figure; when a seated character stood, his words were thereby rendered more important.[8]

A variety of dramatic devices contributed to the development of the plot. These include confrontations, debates, declarations of love and threats, all of which lead to a climax:

> One grand scene in which all is unraveled through some revelation, a magnanimous act on the part of the tyrant, or the triumph of a noble mind. . .[9]

Two types of recitatives are found in the opera seria; "secco" and accompanied. The "secco" recitative is the predominant type, and there were rigid standards that controlled both its composition and performance:

> The voice part followed the inflections of natural speech, with many repeated notes, stepwise melodic motion, or small skips outlining the harmony of the accompaniment, in irregular phrase lengths punctuated by frequent rests all within a range seldom exceeding an octave.[10]

As to how it was scored, again certain standards were fairly rigidly adhered to:

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[7] Smith, p. 77.

[8] Smith, p. 77.

[9] Smith, p. 78.

[10] Downes, Edward O. D., "Recitative in Early Classical Opera Seria "1720-80)," Journal of the American Musicological Society, XIV (1961) p. 52.

> The "secco" was generally written in common time ... The continuo part consisted almost exclusively of half or whole notes, many of them tied.[11]

The continuo part was performed on the harpsichord, 'cello, and in the opera house, a double bass was used as well. Downes points out that "the harpsichord harmonies, though almost never indicated in early Classical scores, are usually obvious from the voice part."[12]

The Classical "secco" differs in several ways from the late Baroque one: it is often emotionally stronger, even violent, and, of course, the harmonic situation is quite different, being much richer and heavier.

Downes suggests that the smaller note values that appear in Classical "secco" might suggest a faster performance tempo. However, as he points out, it is difficult to be precise on this issue.[13]

The accompanied recitative is not only musically different from the "secco" but also serves a different purpose. Its function is one of dramatic emphasis and it is used only two or three times in a work, for monologues expressing strong emotion at the climax of the action.[14] The accompaniment could be strings only or the full orchestra plus harpsichord. Grout has described the phenomenon of this type of recitative:

> The voice, declaiming in flexible, varied and expressive phrases, alternated with orchestral outbursts of chords, tremolando figures, or rhythmic motifs. Sudden changes of mood, abrupt modulations, were featured. The essential function of the orchestra, indeed, was not so much to accompany the singer as to express, during the pauses of his song, the emotions which words were insufficient to convey ...[15]

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[11] Downes, p. 52.

[12] Downes, p. 55.

[13] Downes, p. 56.

[14] Donald Jay Grout, A Short History of Opera, 2nd ed. (New York: Columbia University Press, 1965), p. 201.

[15] Grout, pp. 201-202.

The musical superiority of the accompanied recitative is obvious. It was certainly more interesting both musically and dramatically than the strings of "seccos" which might become monotonous. However, there was a reason why the former was not used more often:

> The musical superiority of accompanied recitative ....was unquestioned ... partly because the weight and variety of orchestral tone could reinforce at any moment a section, a detail of recitative text ... (however) stringed accompaniments and ritornellos slowed down the pace of the dialogue ... Accompanied recitative was not recommended for passages where fast speech or action was required.[16]

The most important part of the opera seria is the aria. While the recitative presents the action, the aria comments upon it. The performer sings the aria not to the other performers but to the audience. This pattern of action and response is significant:

> There results from this scheme an endlessly repeated pattern of tension and release, each recitative building up an emotional situation, which finds outlet in the following aria ... Musically speaking ... an opera is a succession of arias; other elements--recitatives, ensembles, instrumental numbers--are nothing but background.[17]

The most important musical form in the opera seria is the da capo aria. Basically, the text is two stanzas of four lines each. The A section of the aria presents the first four lines of the text; the B section, the remaining four. Then, the A section is repeated.

The A section is usually in two parts, a and a'. The a is in the tonic followed by a ritornello which cadences in the dominant or relative major. This is followed by the a' section, where the same text is used, but often the section is more elaborate than the first, containing long coloratura passages. This is followed by a ritornello in the tonic key.

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[16]Michael F. Robinson, Opera Before Mozart, (New York: William Morrow & Company, Inc., 1966), p. 111.

[17]Donald Jay Grout, A Short History of Opera, (New York: Columbia University Press, 1965), p. 187.

The B section, although it may be based on material from the A section, is more likely in the later opera seria to contrast sharply with the former section. The key signature may change (even if it does not, the section will still be in a closely related contrasting key). The time signature will possibly be different, or the tempo indication might change.

The da capo repetition of the A section was not always a full one. Later in the 18th century, the da capo was more often than not a repetition of only half, the a' portion, of the A section. However much was repeated, performance practice conventions dictated that the repetition be ornamented, a subject that will be touched upon in the section on performance practice.

There were other aria types that developed in the more mature years of the opera seria. These included a one-movement ternary form, ABA', and large binary forms, the first section being slow and lyric, the second section a faster one in a contrasting key.

Representative Composers of the Metastasian Opera Seria

During the 18th century, Metastasio's 27 opere serie libretti were set over a thousand times. So many composers wrote this type of opera that it would be impossible to take account of even a small number of them in a work of this sort. However, a brief discussion of some of the major composers is certainly in order.

Early in the century two composers are notable, Leonardo Vinci (1690-1730) and Leonardo Leo (1694-1744). They were Neapolitan composers. Vinci was the first composer to set Artaserse:

> typical for its fresh, clear melody, simple harmonic vocabulary, and thin texture in the string orchestra.[18]

Leo's setting of Metastasio's Demofoonte (1735) was that composer's

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[18] Donald Jay Grout, A Short History of Opera, 2nd ed. (New York: Columbia University Press, 1965), p. 205.

most successful attempt at setting that type of libretto.

Better known is Pergolesi (1710-1736), who was also active in Naples during this time. Along with his comic intermezzi, especially the well known La Serva Padrona, he set a Metastasio libretto, Olimpiade in 1735.

The most significant composer in mid-century was Johann Adolf Hasse (1699-1783). He was a student of Porpora and Scarlatti, and though a German by birth, became so thoroughly Italianate in his composing that he was known in Italy as "il caro Sassone." He composed over 50 operas, the majority of which are settings of Metastasian libretti. He actually set Metastasio's Artaserse twice, first in 1743 and in a different way in 1762. Evidently he was not the only composer to set one libretto more than once.

Around the middle of the century moderate changes had taken place in the treatement of the opera seria libretto:

> ... in the settings of the later eighteenth century the Metastasian librettos were altered; many recitatives and arias were deleted; ensembles and occasionally choruses were added ... The distinction between recitative and aria was still maintained, but accompanied recitatives became longer and more elaborate ... the old five-part da capo aria virtually disappeared in favor of various more compact versions of the basic da capo scheme.[19]

It is roughly at this time that J. C. Bach begins writing operas, the first being a setting of Metastasio's Artaserse, performed in Turin in 1761.

Johann Christian Bach was born in Leipzig on 5 September 1735. He was the eleventh and youngest of the four notable sons. Information concerning his early life is, for the most part, sparse. Three girls and two sons made up the children of the Bach household at this time. Although the girls could be cared for by their mother, Anna Magdalena, the sons had to be educated. Because of the elder Bach's bitter quarrel with the rector Ernesti, Johann

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[19] Grout, p. 220.

Christian and his two brothers probably did not attend the Thomasschule. In 1738, the responsibility for their education was given to a cousin, Johann Elias Bach, who was then a student of theology at the Leipzig University. After Johann Elias Bach left the city, there are no records to indicate just how Johann Christian's further education was taken care of.[20]

No documentary evidence exists concerning Johann Christian's early musical education, but there is little or no doubt that his father instructed him. Johann Sebastian completed Volume 2 of the Well-Tempered Clavier in 1744, perhaps as an instruction manual for his young son.

With Johann Sebastian Bach's death in 1750, the household broke up. Johann Christian received as a legacy from his father three pedal-claviers, a few shirts, and 38 thalers. Afterwards, he went to Berlin to live and study with his older brother Carl Philip Emmanuel, who had been cembalist at the court of Frederick the Great since 1740. The elder brother was famed as a virtuoso on the clavier. Besides receiving superior instruction on the clavier from his brother, Johann Christian came in contact with many important composers while residing in his older brother's house. These included the Grauns, Binda, Agricola, Kirnberger and Quantz. Some of these composed opere serie and certainly influence him. In addition, from 1742 until the advent of the Seven Years War in 1756, Italian opera--that is, Italian operas by mature German composers--flourished in Leipzig by decree of Frederick the Great. In the few years Johann Christian lived in Berlin he heard operas by Graun, Hasse and Agricola. Since admission was free, one can readily imagine that the young Bach took full advantage of the situation.

The major compositions that date from this time are five Concerti for

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[20]This biography is based on Charles Sanford Terry, John Christian Bach, 2nd ed. (London: Oxford University Press, 1967). All citations are from this work.

Clavier and Orchestra which were preserved by Carl Philip Emmanuel, as were "2 polonaises, six minuets and an aria," although the latter group seems to be lost.[21]

Bach probably left for Italy in 1754, but it remains unclear how he accomplished this.[22] Between 1754 (?) and 1761, he was in the employ of the Chevalier Count Agostino Litti, a wealthy Milanese nobleman. How he came to be in the Count's service remains a mystery. The Count had a small chamber orchestra and probably engaged Bach as director. Bach also furthered his musical education at this time by studying with Padre Martini, who was in Bologna. Most of the information concerning Bach's activities in Italy is supplied by his letters to Martini. The earliest of these, dated 18 January 1757 and written in Italian, gives evidence that Bach and Martini were already acquainted and had done some works together.[23] Bach had probably already become a Catholic. At the end of a manuscript in which he was setting to music part of the Office for the Dead, he wrote "(L. D ac BMV)", which Terry takes as evidence of his conversion.[24] Other major choral works from this year include the Requiem Mass, a Magnificat in eight parts, a Tantum Ergo for tenor and orchestra, and a Pater Noster which has not survived. The following year found Bach still spending a great deal of his time composing sacred works.

In 1758, the letters reveal that Bach's attention began to turn towards the opera house. However, it was not until 1760 that he actually began to be involved with the opera in any major capacity. This was the year he was ap-

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[21] Terry, p. 8.

[22] Terry, p. 11.

[23] Terry, p. 14.

[24] Terry, p. 21.

pointed organist at the Duomo. Since the composer Fiorini was maestro di capella there, Bach was not required to compose. However, he had already been engaged to compose opera for Turin in the following year.

For fourteen months, from February 1761 until April 1762, there are no more letters. It was during this time that Bach developed his reputation as a first-rate opera composer which subsequently was to take him to England. Artaserse was produced at the Teatro Regio in Turin during Carnival Season in 1761. November of that year saw the second opera, Catone in Utica, given at San Carlo in Naples, with Anton Raaf singing the role of Catone. Several months later, in January 1762, Bach's Alessandro nell'Indie was performed at San Carlo, again with Raaf singing the leading role (Alessandro). After his success, Bach returned to Milan in April and wrote his last letter to Martini. During all this time, Bach still had obligations to his patron, Count Litta; nevertheless, he left Milan in the late spring of 1762 for London.

The summer of 1762 found Bach in London in the employ of the singer Colomba Mattei, who was also impresaria of the Opera House (Kings Theatre). The first time a London audience heard Bach's music was in a comic opera Il Tutore e la Pupella, or Il Matrimonio alla moda, a pasticcio to which Bach contributed the Overture, and in a serious opera, Astarto, Re di Tiro, another pasticcio for which Bach wrote the Overture and one aria. These two works were heard in the late autumn of 1762. Two more pasticcios followed early in 1763. On 17 February of that year, Bach's Orione, o sia Diana Vindicata was performed, an event of importance for two reasons. First, it was the first Italian opera composed exclusively by Bach for and in London; and second, the King and Queen were in the Royal Box. Noteworthy also was Bach's inclusion of clarinets in the orchestra. Orione was such a success that it was performed with some frequency until May of that year, at which time Bach's second London

opera was produced. This was Ganaida, which premiered on 7 May 1763 and was, like Orione, an immediate success.

A change in management at King's Theatre forced Bach to look elsewhere for work. Sometime during the following few months he came in contact with Carl Friedrich Abel, a composer and performer also in London. They set up a joint household in Soho and began producing a series of concerts together. The first of these took place in February 1764, and these Bach-Abel concerts continued for twenty years. At some point between mid-1763 and 1 February 1764, two other significant events occurred in Bach's life, events that were to affect the remainder of his career. On 15 December 1763, a Royal Warrant was issued especially to prevent Bach's music from being pirated or printed by unlicensed printers. Bach also was made Music Master to the Queen's Household at some time during this period: no records of the event exist, but a set of Six Sonatas (Op. 11) of Bach's which was published on 1 February 1764 bore the inscription "Maitre de Musique de S. M. la Reine d'Angleterre" on the title page. Another event of consequence was the visit of the nine-year old Mozart to London during the same year. Mozart met Bach and a friendship developed between them; Bach's influence on the young composer was probably quite significant.[25]

Bach was once more employed at the King's Theatre with the 1764-65 season. Berenice, a pasticcio performed on New Year's Day 1765, included one aria by Bach. On January 26, Bach's third London opera, Adriano in Siria, premiered before an audience that overflowed onto the stage. Although not a huge success, Adriano did receive seven more performances that season. Two days after this premiere, a comic pasticcio, The Maid of the Mill, opened at Covent Garden. Bach contributed two songs to this most successful work. During the 1766-67 season, Bach's fourth London opera was produced. This was

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[25]Terry, p. 80.

Carattaco, first presented on 14 February 1767 and repeated often that season. Early in the following month a pasticcio, Sifone, was presented, including four songs by Bach; this work reappeared in December of 1767.

In the summer of 1768 a group of six sonatas were published with the significant indication "pour le clavecin ou le Piano Forte"[26]. Bach's preference for the piano was no secret. The Broadwood factory was in operation at this time and was constantly experimenting with and making improvements on the new instrument. From 1768 on, all of Bach's keyboard works are designated for harpsichord or pianoforte.

Bach's next major operatic works did not appear until April 1770. This was a revision of Gluck's Orfeo ed Euridice: Bach added seven arias and some choruses. Burney's remarks on this work are not at all favorable.[27] Shortly before this, in March, Bach's only oratorio, Gioas, Re di Suida, was presented at the King's Theatre. It was repeated the following year, suggesting that it must have met with some success. Endimione was presented at the King's Theatre in April 1772. Terry describes this as a "Serenata with Grand Chorusses"[28] and includes it in his thematic index under the heading "Italian Cantates"[29]. This year also saw the arrival in London of the man who was to become Bach's successor at the court: the pianist and composer Johann Samuel Schoeter.

In August or September 1772, Bach left for Mannheim together with Johann Baptist Wendling, a flautist at the court of the Elector Palatine. Bach was a guest of the Wendlings while there. He fell in love with their young daughter Augusta and wished to marry her; unfortunately, the attraction was not mutual,

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[26]Terry, p. 113.

[27]Terry, p. 118.

[28]Terry, p. 120.

[29]Terry, p. 248.

and Bach was forced to look elsewhere.

Bach was invited to provide a work for the opening of the Mannheim season of 1772-73, and he responded with Temistocles, set to a libretto by Metastasio. The leading role of Temistocles was sung by the great tenor Anton Raaf. Although Bach had to leave Mannheim for London after a short time, Temistocles also served to open the 1773-74 season at Mannheim. During that same season, Bach's Endimione was produced at Mannheim, a number of years after the London debut. Raaf sang the role of Endimione.

Despite the fact that early writers state flatly that Bach married in 1767 (without offering any records in evidence), Bach's marriage most likely took place at about this time, either in 1773 or early in 1774. His bride was the soprano Cecilia Grassie, then 27. She had been engaged as the prima donna at the King's Theatre for the 1766-67 season and is listed in the casts of most of Bach's London operas and cantatas and the one oratorio. She left London in the 1767-68 season and did not return for two years. In 1772 Bach paid her for singing in Endimione under the name "Mrs. Grassi." It was not until the dissolution of the Bach-Abel household in 1773 that Bach was married, in all probability--this is, in fact, the only real evidence we have. Bach moved to a new house in 1773, and the most plausible explanation would be because of his marriage.

Bach's next opera was Lucio Silla, a setting of Metastasio's libretto, again written for Mannheim. This work was first produced on 20 November 1776 at the Electoral Court and was the last Italian opera produced there. The taste for the subjects and the style of opera seria was fast declining.

In 1778 Bach was commissioned to write a French opera. He chose a libretto by Quinault, Amadis de Gaule. This work was much larger than any of Bach's previous operas. There are no secco recitatives: all recitatives are

fully accompanied. The orchestration is also far more elaborate than in the other operas. It should also be noted that Amadis, which was to be Bach's only French opera, was performed in the midst of the Gluck-Piccinni feud.

Bach's last London opera, La Clemenza di Scipione, was given on 4 April 1778 at the King's Theatre and repeated seven times, beginning one week later. La Clemenza's success caused the manager of the Haymarket Theatre to retain Bach, but the composer wrote no more music. His health and his popularity were both on the decline, and he was burdened with financial worries. Moreover, his love for good food and his large capacity for drinking were beginning to take their toll. He died on 1 January 1782 and was buried in the Churchyard of St. Pancras in London.

The Manuscript

There exists only one manuscript of J. C. Bach's Artaserse. It is an autograph copy, in the British Museum, Royal Music Collection, 22a, in three volumes each inscribed:

> This volume belongs to the Queen 1788.

Because the editor is working from a microfilm copy of the manuscript, it is difficult to gauge the exact size of the paper. However, using the scale provided by the British Museum Photographic Service, the paper appears to be 28.3 centimeters by 21.7 centimeters. Each of the volumes is one act: RM 18 22a contains Act 1; RM 19 22a contains Act 2; Rm 20 22a contains Act 3. Each leaf is numbered on the top right hand corner of the recto page.

The first volume contains the title page with the composer's autograph and the cast is listed in what appears to be his handwriting. It also gives the city of the first performance, Torino, and the date (1761).

There is an unstaved page just after the title page in Act 2. It contains handwritten material by persons unknown and reads as follows:

N. B. In this Act the two following arias are wanting:
Rendimi il caro Amico and
Non temer ch'io mai ti dica

Indeed, these arias are missing:

N. B. In this Act the Air, Non e ver che sia contento
is wanting and also some recits and the chorus
at the end is wanting.

From all appearances, this is a working copy. There are a fair number of sections that have been crossed out or completely obliterated. The handwriting is consistent throughout, with the exception of one aria, which this editor shall discuss in the Appendix.

Preliminary Notes on the Edition

What I have done is to present the edition with as few editorial changes as possible. Generally, any additions have denoted in the following manner: 1. Broken lines, for slurs; 2. Brackets, which mark changes in accidentals, and changes in dynamics.

The edition has been modernized in the following cases: All vocal parts, originally written in vocal clefs, (soprano, mezzo soprano, tenor) have been written in either the treble or bass clef; all brass parts are written in treble clef.

Arrangement of the instrumentation on the page has been altered to conform to modern standards. Since the oboe, horn, and trumpet parts are written between the second violin and viola parts, when they occur in a number, they have been placed above the strings to conform to modern standards. When a part is simply marked unisono, I have written it out completely. When col basso is indicated in the viola I have written the part out an octave higher, as this is standard practice.

Critical Notes

These notes refer to those passages in the manuscript of Artaserse that have been corrected by the editor in a manner other than those described in the general editorial policy. Pitch designations are middle c is c', cello c is C, and so forth.

Act I

Aria (Artaserse) "Per pieta"
No instrumentation added before m. I.
3 measures corssed out/obliterated between ms. 92-94, m. 93, VI, VII, f", beat 1, and fermata; beat two, fermata and quarter rest; remaining part of measure, half-rest.

Scene 4: Recitative "Coraggio, o mici pensiexi"

Aria (Semira) "Bramai de perdere"
m. 100 - Va, no slash on half-note.

Aria (Mandane) "Dimmi che un empio sei"
m. 7 - Va and Bass, Bb missing.

Act II

Aria (Arbace) "Mi scacci sdegnato"
Before m. 1 - No bass indicated in instrumentation.
ms. 3-10 - No whole rests in voice.
ms. 46-48 - No whole rests in voice.
ms. 72-78 - No whole rests in voice.
ms. 116-121 - No whole rests in voice.

Scene 3: Recitative
m. 24 - incomplete.
m. 36 - No rest in b. c.

Aria (Mandane) "Se d'un amor tiranno"
Before m. 1 - No instrumentation.
ms. 1-23 - No whole rests in Voice part.
ms. 114-123 - No whole rests in voice.
ms. 140-146 - No whole rests in voice.
After final measure, 153 - No Da Capo indicated.

Accompanied Recitative: Arbace (p. 72)
Before m. 1 - No bass indicated.

Aria (Arbace) "Per quel paterno amplesso"
ms. 33-36 - No whole rests in voice.

Scene 9: Recitative: Artaserse and Megabise
m. 18 - Incomplete.
m. 22 - Incomplete.
m. 128 - Recitative incomplete from this point.

Aria (Mandane) "Va fra le selve ircane"
m. 2 - Vl, beat 1, chord, note 3, G.
ms. 29-32 - No whole rests in voice.
ms. 52-56 - No whole rests in voice.
ms. 86-90 - No whole rests in voice.

Aria (Semira) "Fra tanti miei tormenti"
m. 1-14 - No whole rests in voice. p
ms. 46-47 - No whole rests in voice.
ms. 98-101 - No whole rests in voice.

Aria (Artaserse) "Non conosco in tal momento"
ms. 1-10 - No whole rests in voice.
ms. 100-105 - No whole rests in voice.

Aria (Artabano) "Cosi stupisce e cade"
ms. 1-26 - No whole rests in voice.
ms. 123-126 - No whole rests in voice.
Before m. 149 - No Horn indicated.
ms. 149-156 - No whole rests in voice.

Act III

Aria (Artaserse) "Nuvoletta opposta al sole"
m. 1-17 - No whole rests in voice.
ms. 45-48 - No whole rests in voice.
ms. 83-87 - No whole rests in voice.
ms. 123-127 - No whole rests in voice.

Aria (Megabise) "Ardito ti renda"
ms. 2-19 - No whole rests in voice.
ms. 55-58 - No whole rests in voice.
ms. 120-125 - No whole rests in voice.

Aria (Artabano) "Figlio se piu non vuoi"
ms. 1-7 - No whole rests in voice.
ms. 35-41 - No whole rests in voice.
ms. 82-86 - No whole rests in voice.
ms. 118-125 - No whole rests in voice.
Following final measure: No Da Capo al Segno indicated

Scene 5: Recitative "Potrai pure sina volta"
m. 27 - Extra quarter rest in voice.

Aria (Mandane)
ms. 1-12 - No whole rests in voice.
ms. 45-48 - No whole rests in voice.
ms. 99-103 - No whole rests in voice.

Performance Practice

Knowledge of performance practice of both aria and recitative in the opera seria is severly limited. There are some conventions that are known to have been observed, although the exact methods and techniques are not always known. Indeed, a degree of latitute is evidently characteristic, and the search for exactitude, if carried too far, may be misguided.

The "secco" recitative should be performed retaining the nuances of regular speech. Strict tempo must not be observed. When a final cadence is reached, there are at least two possible ways of performing the cadence. Donnington, after presenting 18th century writings on the subject, has concluded the following:

> We have, therefore, to accept as standard this convention by which, in nearly (but evidently not quite) all circumstances, the vocal close is allowed to finish impressively before the accompaniment, having left an appreciable moment of stolen time, completes the cadence.[30]

The other practice of performing a cadence was by foreshortening or truncating it. This was accomplished by starting the cadence in the accompaniment on the last accented syllable in the voice part.

Space does not permit a thorough discussion of which of these two ways are most authentic, or if both of them are. It is a controversial issue and demands a great deal of research. Recently, an article has appeared which sheds some new light on this long-standing problem.[31]

As has been pointed out, the aria is the central point of importance in the opera seria. In the 18th century singing reached a point unparllel before or since, due to the rise of the castrati. They had two major advantages; incredible range and superb technical ability, by which they could execute the

---

[30]Robert Donnington, A Performer's Guide to Baroque Music, (London: Feber & Feber, 1973), p. 239.

[31]Winton Dean, "The Performance of Recitative in Late Baroque Opera," Music & Letters, 58 (1977), pp. 389-402.

ornaments required by convention with an ease that captivated the musical audiences of Europe for most of the 18th century.

There were two practices which were standard in performing arias:

> One (had) to do with ornamentation of the given melodic line (coloratura) and the other with the insertion of improvised cadences (cadenzas).[32]

The singer was expected to ornament the da capo repetition of the aria, the more varied the ornamentation, the better:

> Among the Things worthy of Consideration, the first to be taken Notice of, is the Manner in which all Airs divided into three Parts are to be sung. In the first they require nothing but the simplest Ornaments, of a good Taste and few, that the Composition may remain simple, plain, and pure; in the second they expect, that to this Purity some artful Graces be added, by which the Judicious may hear, that the Ability of the Singer is greater; and, in repeating the Air, he that does not vary it for the better is no great Master.[33]

Work to Be Done

As this is a historical edition, the next step would be to work with it and produce a performing edition. This would entail a number of changes. Even before the changes, it would be necessary to check the following. There are two arias in the opera for which another manuscript exists. They are:

Act 2 #13 Per quel paterno amplesso
found in
Bologna, Biblioteca del Liceo Musicale 'G.B. Martini' D. O. 102
Königsberg, Staats-und Universitätsbibliothek. No. 14028
Act 2 #17 Cosi stupisce e cade
Berlin, Preussiche Staatsbibliothek, Mun. MS. Bach St. 286.

#13 add.
Paris Conservatoire. Mss. 17.

Any variants between these and the autograph score must be considered before continuing with a performing score.

Problems such as phrasing and articulation must be considered, and any

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[32]Donald Jay Grout, A Short History of Opera, (New York: Columbia University Press, 1965), p. 194.

[33]Pietro Francesco Tosi, Observations on the Florid Song, tr. Mr. Galliard, (London: 1743; reprint London: William Reeves Booksellter Limited, 1926) pp. 93-94.

interpretive additions must be stylistically accurate before they are added to the score. The continuo part should be figured if not realized entirely. Tempo indications should be added where missing.

An English translation of the libretto would be a value. Considerations such as suggestions for scenery, staging, and costumes might also be valuable additions to such an edition. To be historically accurate in this respect would probably be prohibitively expensive but having the information available might assist in producing a version of the work that would come close in spirit to the original.

The ranges of the arias in this opera are certainly in the ranges of present day singers. There are no outrageously difficult coloratura passages, although it would take a singer of some skill to negotiate the coloratura passages that are found in some of the arias.

Also, before even attempting a performing edition, it is necessary to consider the implications of the missing arias. Were they ever composed? Are they necessary dramatically? If dramatically necessary must substitutes be found for them before the work can be presented? If substitutions are deemed necessary, the way to go about deciding just what arias to substitute must be considered carefully.

ARTASERSE

ARGUMENT

Artabano, Prefect of the Royal Guards of Serse (Xerxes), seeing the power of his king diminish every day after the defeat received from the Greeks, hoped to be able to sacrifice the entire royal family, with the aforementioned Serse, to his own ambition, and ascend the throne of Persia. Availing himself, therefore, of the opportunity which his friendship and familiarity with his lord presented him, he entered Serse's room by night and killed him. Then, he provoked the Royal Princes, the sons of Serse, against each other, so that Artaserse, one of the aforementioned sons, had his own brother Darius killed, believing him to be a parricide because of Artabano's insinuations. Only the death of Artaserse was lacking to fulfill the designs of the traitor; this, which he had prepared, and which was put off by various accidents (which provide episodic ornaments to the present drama), he was finally unable to accomplish for himself, since the treason was discovered and Artaserse was saved; which discovery and saving are the principal actions of the drama.

Pietro Metastasio, Artaserse, in Tutte Le Opere de Pietro Metastasio, Vol. 1, ed. Bruno Brunelli (Verona, 1957), p. 357; tr. Robin Smith.

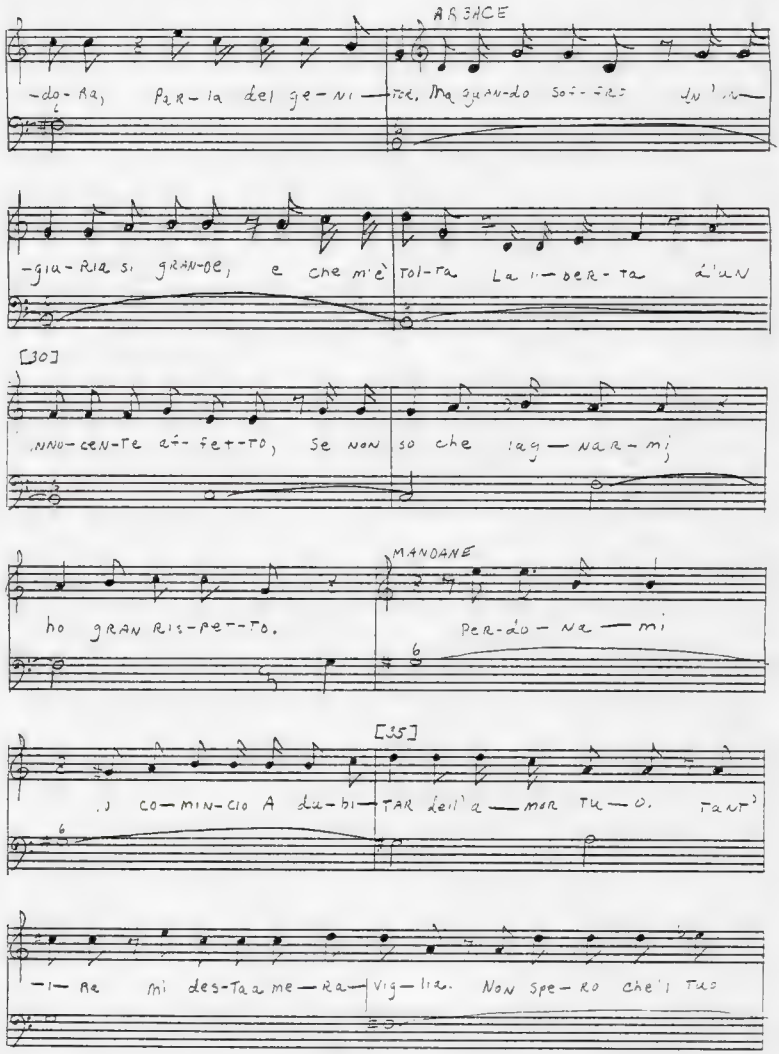
Artaserse

Act I

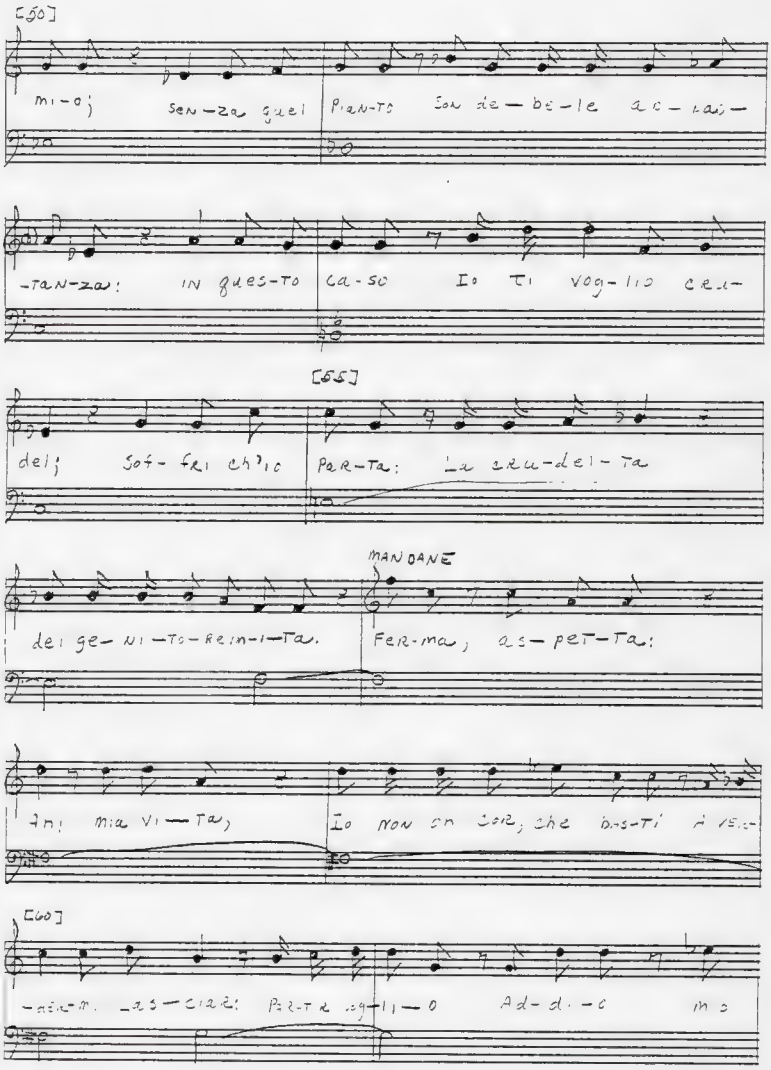
SCENE I: ARBACE AND MANDANE

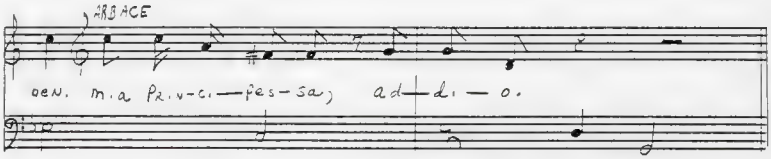



[15]
Giac-chè il nas-cer vos-sal-lo col — pe-vo- le mi fa,
Vog- lio ben mi — o,
vog-lio mor-rire, o mei- r. —
MANDANE
-ter-ti. Ad- di-o.
Cru-del! Come hai cos-
[20]
ARBACE
-tan- za di las-ciar-mi co- si? Non so-no,o cr- ru, Il cru-
-del non son i — o.
ser-se è il ti — ran-no; L'iu-
MANDANE
[25]
-giug-to è il pad-re tu- o. son più ris- pet-to, in fac-cia a chi ti a-


ARBACE
-do-Ra, Par-la del ge-ni-tor, ma quan-do sof-fre un'
-giu-Ria si gran-de, e che m'è tol-ta La li-ber-ta d'un
[30]
.nno-cen-te af-fet-to, se non so che lag-nar-mi
MANDANE
ho gran ris-pet-to. per-do-na mi
[35]
.) co-min-cio a du-bi-tar dell'a-mor tu-o. tant'
-l- Re mi des-ta a me-ra vig-lia. non spe-ro che'l tuo


[40]
[45]


[50]
mi-o'
sen-za quel
pian-to son de-be-le ac-cai-
-tan-za:
in ques-to
ca-so
Io Ti vog-lio cru-
[55]
del;
sof-fri chi'io
per-ta:
la cru-del-ta
MANDANE
del ge-ni-to-rein-i-ta.
Fer-ma,
as-pet-ta:
mi mia vi-ta,
Io non on soi, che bas-ti
[60]
-mi-ni.
as-ciu-ga:
Pie-ta
sig-li-o
Ad-di-o
mio



Sanctus is the Art

OF MANDANÉ:

Conservati Fedele:

(Miss. V.a)

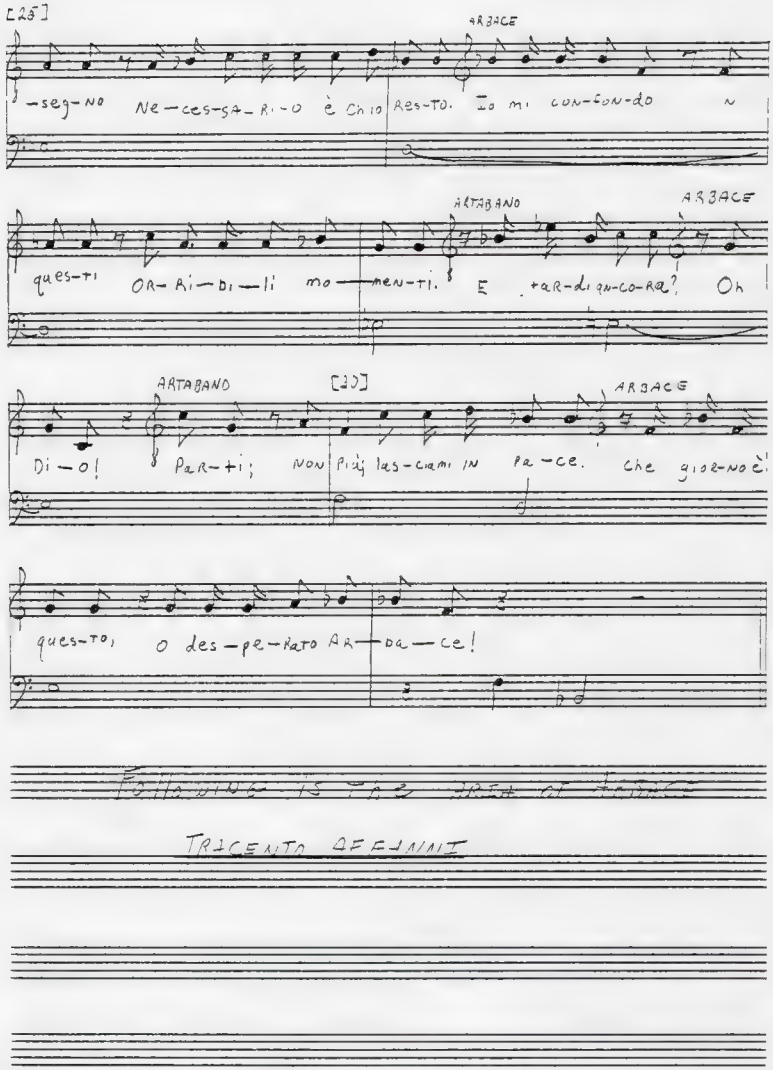
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SCENE II ARBACE AND ARTABANO





VALLEY GRAPHICS
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[25]
ARBACE
-seg-NO Ne-ces-sa-RI-O è Chio Res-TO. Io mi CON-CON-DO N
ques-ti OR-RI-DI-li mo-men-TI.
ARTABANO
E tar-di gn-co-RR?
ARBACE
Oh
ARTABANO
[27]
Di-o! Par-ti; NON Più les-ciami IN Pa-ce.
ARBACE
che gior-no è!
ques-to, o des-pe-Rato AR-da-ce!
FOLIO NINE IS THE FIRST OF FASCICLE
TRICENTO MEDIAVAL

ARIA



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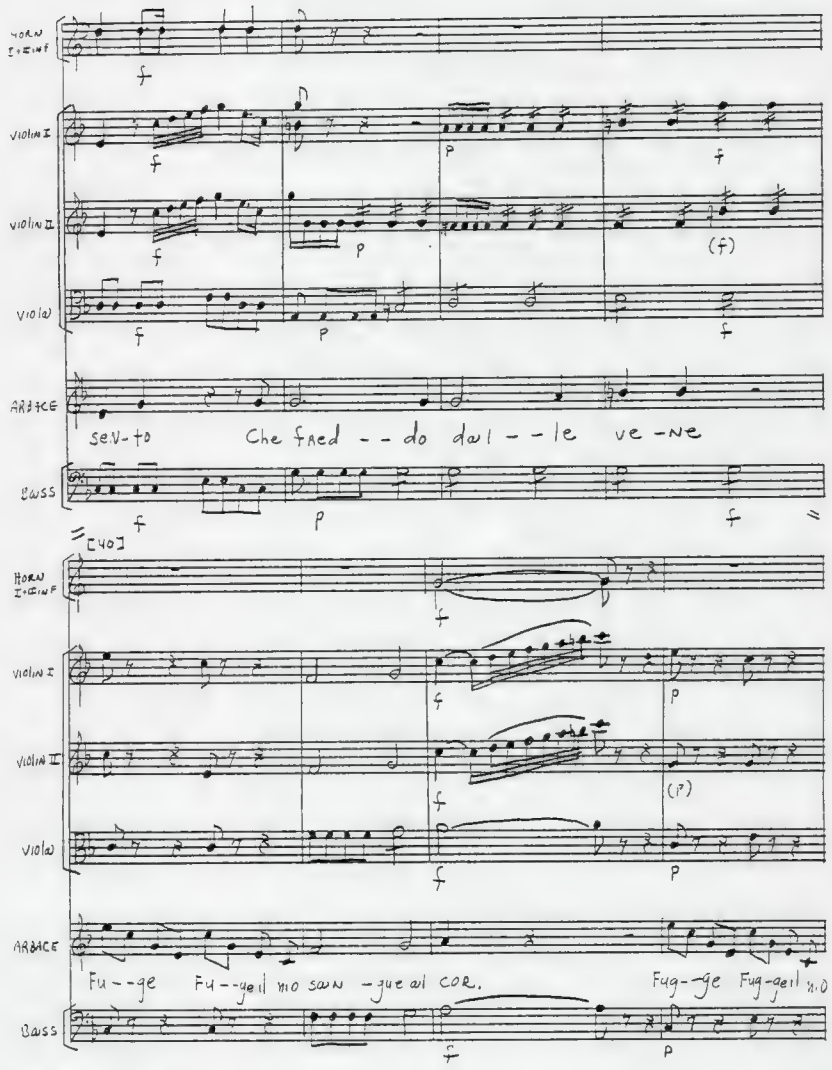


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HORN I+II in F
VIOLIN I
VIOLIN II
VIOLA
ARBACE
Bass
CEN-TO
Pal-pi-to,
TRE-MO
pal-pi-to TRE-MO
HORN I+III in F
VIOLIN III
SEN-TO
Che TRE--do
dal-le ve-ne



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HORN
VIOLIN I
VIOLIN II
VIOLA
ARBACE
BASS
sev-to
Che fAed - - do dol - - le ve -ne
[40]
Fu - - ge Fu - - ge il mio sAN - gue al COR.
Fug - ge Fug - ge il



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MUSIC PAPERS 12441 Riverside Drive Phone 762-0615 No. Hollywood, Ca 91607


HORN I+II IN F
VIOLIN I
VIOLIN II
VIOLA
ARBACE
Fug - - - ge il mio san-ge il mio san-gue il cor.
Bass
[65]
HORN I+II IN F
VIOLIN I
VIOLIN II
VIOLA
ARBACE
Pa-pi-to TRE - - MO Pa-pi-to, TRE - MO E
Bass



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HORN in F
VIOLIN I
VIOLIN II
VIOLA
ARBACE
Sen - to Che fred - do dal - le ve - ne
BASS
[80]
HORN in F
VIOLIN I
VIOLIN II
VIOLA
ARBACE
Fug - - ge Fug - ge Fug - gell mio san - gue al cor. Fug - - gell mio san - gue al
BASS



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[98]
ANDANTE
HORN I-II IN F
VIOLIN I
VIOLIN II
VIOLA
ARBACE
Bass
p
-ve-do del mio be-ne il bar--ba--
[95]
HORN I-II IN F
VIOLIN I
VIOLIN II
VIOLA
ARBACE
Bass
f
p
(f)
(p)
-RO mar-ti--RO, E lo vir--tù sos-pi-RO.



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ALLEGRO ASSAI

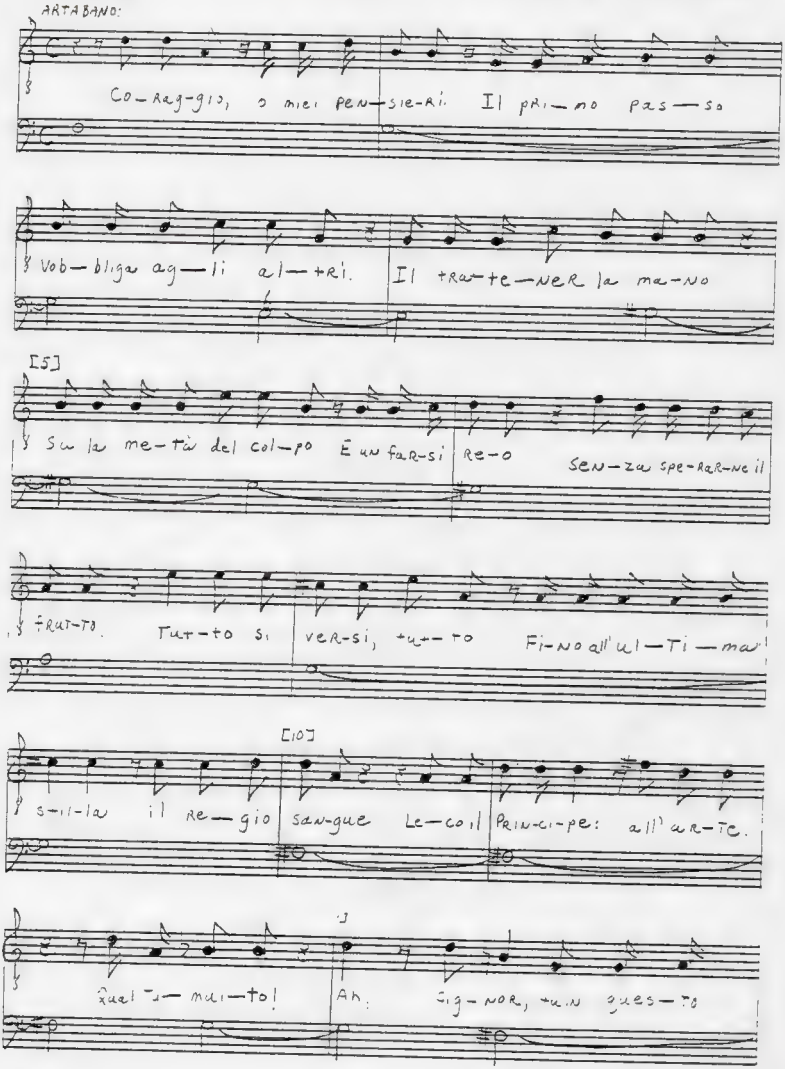


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SCENE III: ARTABANO, ARTASERSE, UNO MEGABISE E TRE GUARDS




[15]
luo-go PA-ma del dì? Chi ti des-TÒ NEL se-NO quel i-KA-ce-ZIN-
pe-gia-IN mez-zo al PIE-NO?
ARTASERSE
CARO AR-TA-BA-NO,
[20]
O-O! Sve-NA-to il pad-RE mi-o
su le TRA-di-te piu-me
Co-me No! so.
ARTASERSE
ques-ta NOS-TE tu-NES-ta IN-fra SI-EN-ZI e
[25]
l'sm-DIE IS-SI-CA-RÒ la CO-PA UNA-IMA

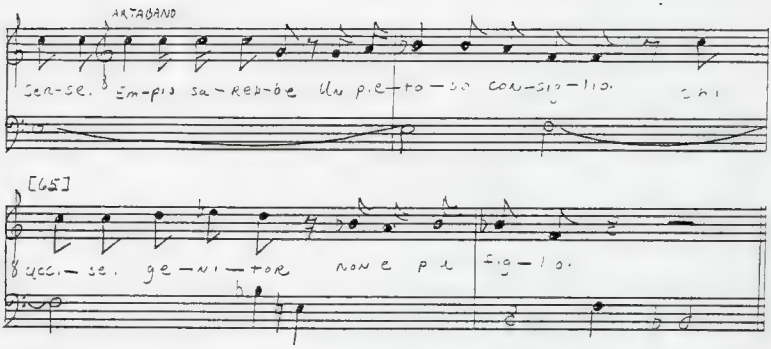


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[40]
8 GIOR-NI: GUAR-DA-TI PER PIE-TÀ SER — VE DI
8 GRA-DO UN EC—CES—SO TAL VOL-TA CHE AL—TRUC-CES-SO
VEN-DI-CA IL PAD-RE TU-O, SAL- VA TE STES-SO.
[45]
ARTABANO
AH! SE VÉAI-CHE, CHE SEN-TA PIE-TÀ D'UN RE TRA-
-TI--TO, A—MI-CI-ZI-A PER ME, VA-DA PU—
ARTABANO [50]
-VIS—CA IL TRA—DI-TOR.' CUS—TO-DI, VI PAR—LA IN TR—TA-



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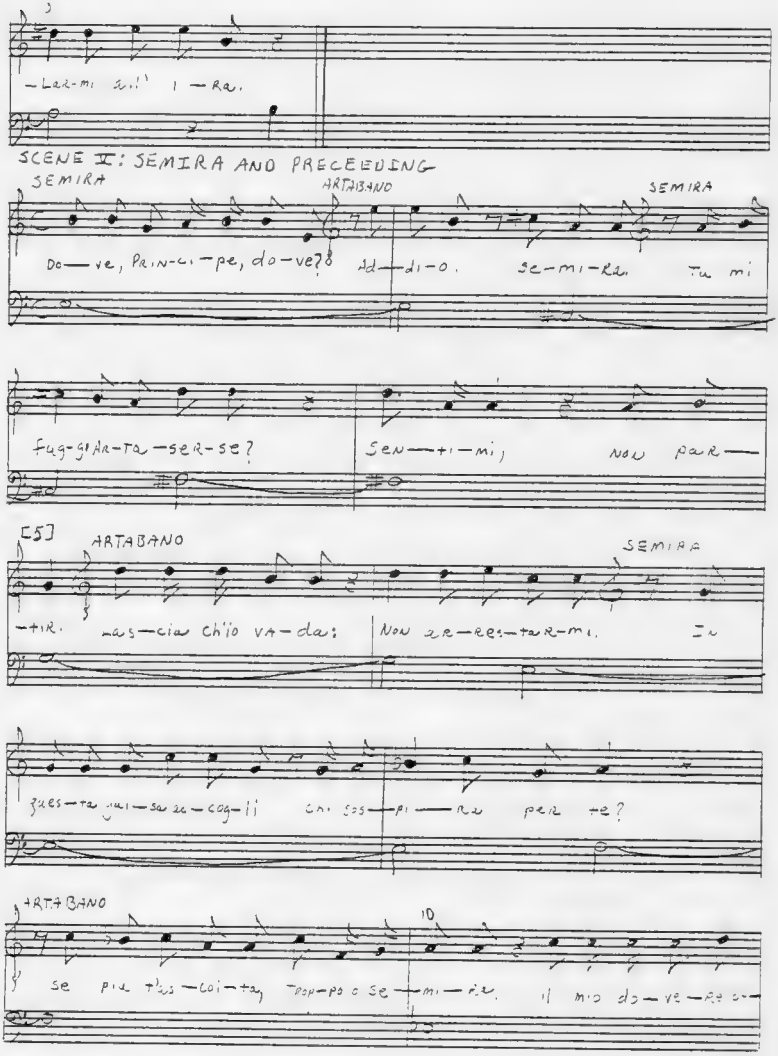


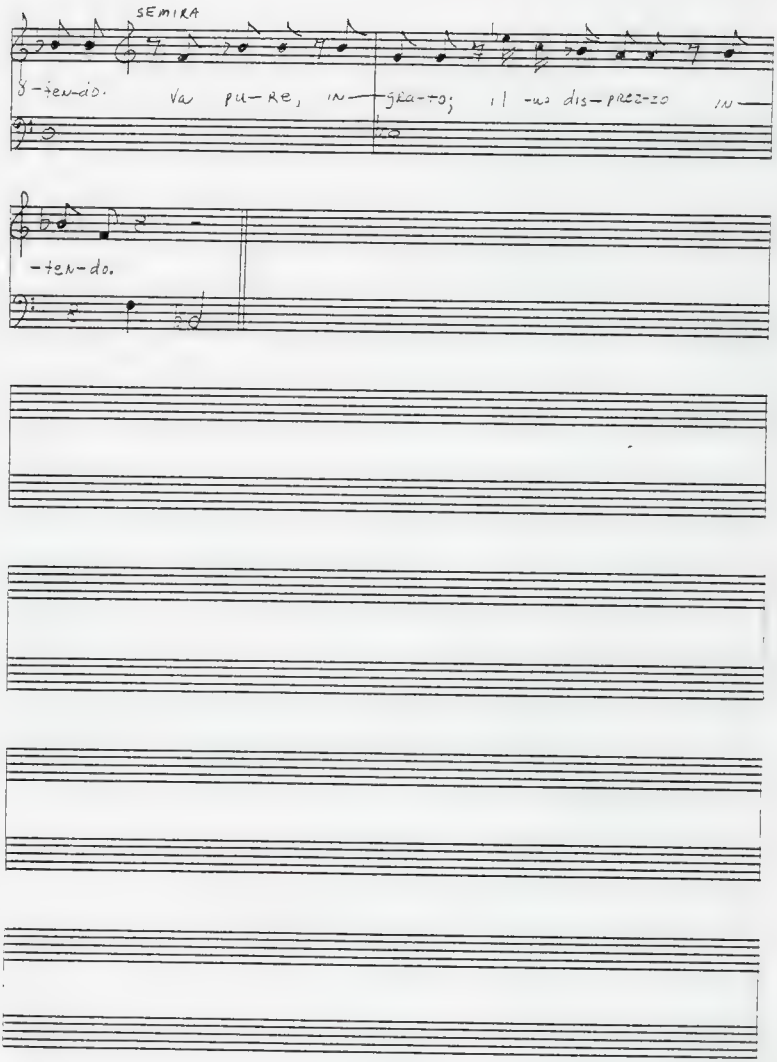
Following is the ARIA OF ARTABANO:

SU LE SPONDE (MISSING)

SCENE IV: ARTASERSE - NICOMEDE - MEGABISE



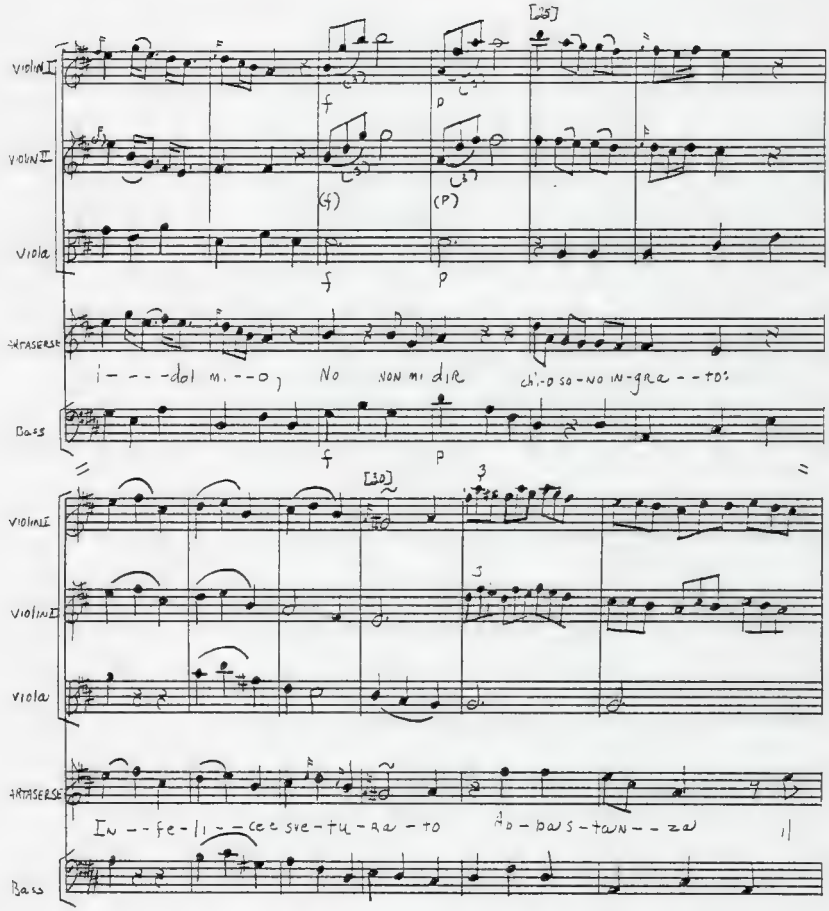

-Lar-mi u-scir I -Ra.
SCENE II: SEMIRA AND PRECEEDING
SEMIRA
ARTABANO
SEMIRA
Do-ve, Prin-ci-pe, do-ve?
Ad-di-o. Se-mi-ra. Tu mi
fug-gi-ar-tu-ser-se?
Sen-ti-mi, non par-
[5]
ARTABANO
SEMIRA
-tir. Las-cia-mi ch'io va-da: Non se-gue-tar-mi. In
ques-ta gui-sa u-sa-to cog-li chi sde-gno per te?
ARTABANO
10
se pia-ce-voi-tu Dop-po o se-mi-ra. il mio de-ve-re


SEMIRA
-ten-do. Va pu-re, in- gra-to; il suo dis-prez-zo in
-ten-do.



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[12]
VIOLIN I
VIOLIN II
Viola
ARTASERSE
Bass
f
(f)
[20]
p
(p)
per
bell?



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[56]
Violin I
Violin II
Viola
Cello
Bass
Ciel mi fw. sven --- tu -- Ao
[46]
Violin I
Violin II
Viola
Cello
Bass
-To il Ci---el mi



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[55]
Violin I
Violin II
Viola
HARPSICHORD
Cl - - el mi fa.
Bass
[60]
Violin I
p
(p)
HARPSICHORD
bell' i - - dol mi - o, bell' i - - dol mi - o, Pee pie - -
Bass
p



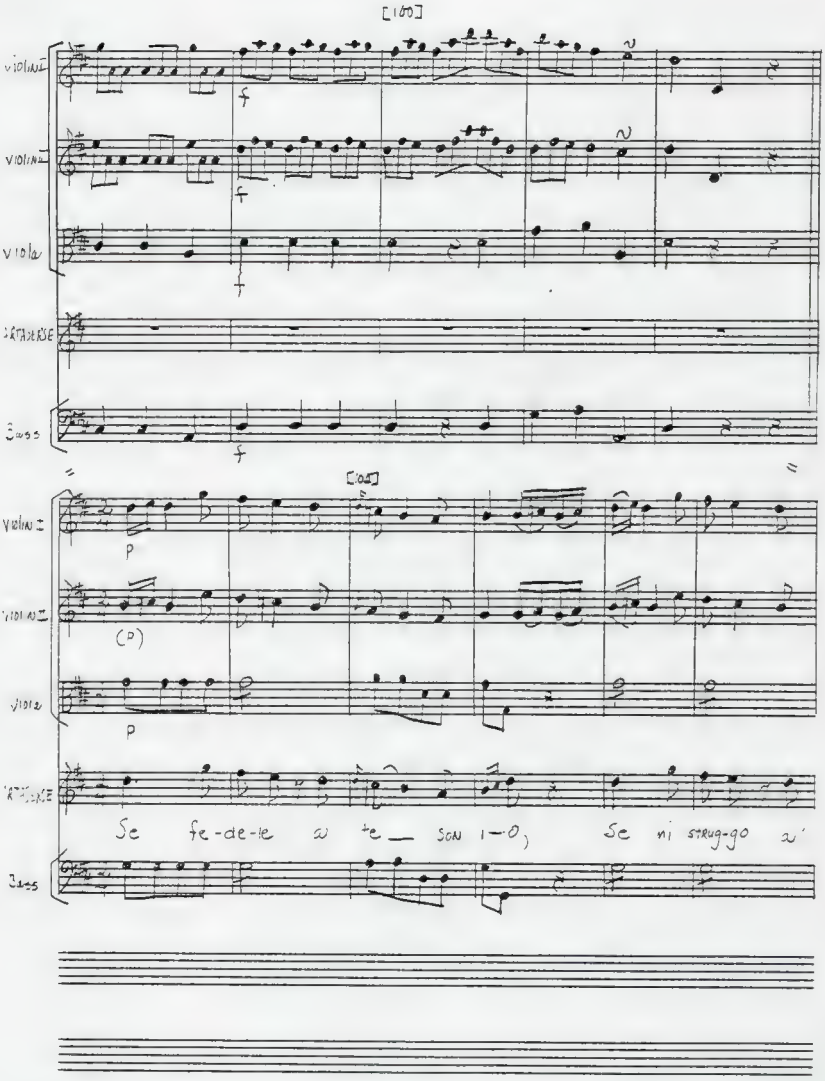
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[78]
VIOLIN I
VIOLIN II
VIOLA
ARTASERSE
Ab - - - - ba - - stan - - - za il Ci - el mi fa.
BASS
[80]
VIOLIN I
VIOLIN II
VIOLA
ARTASERSE
BASS



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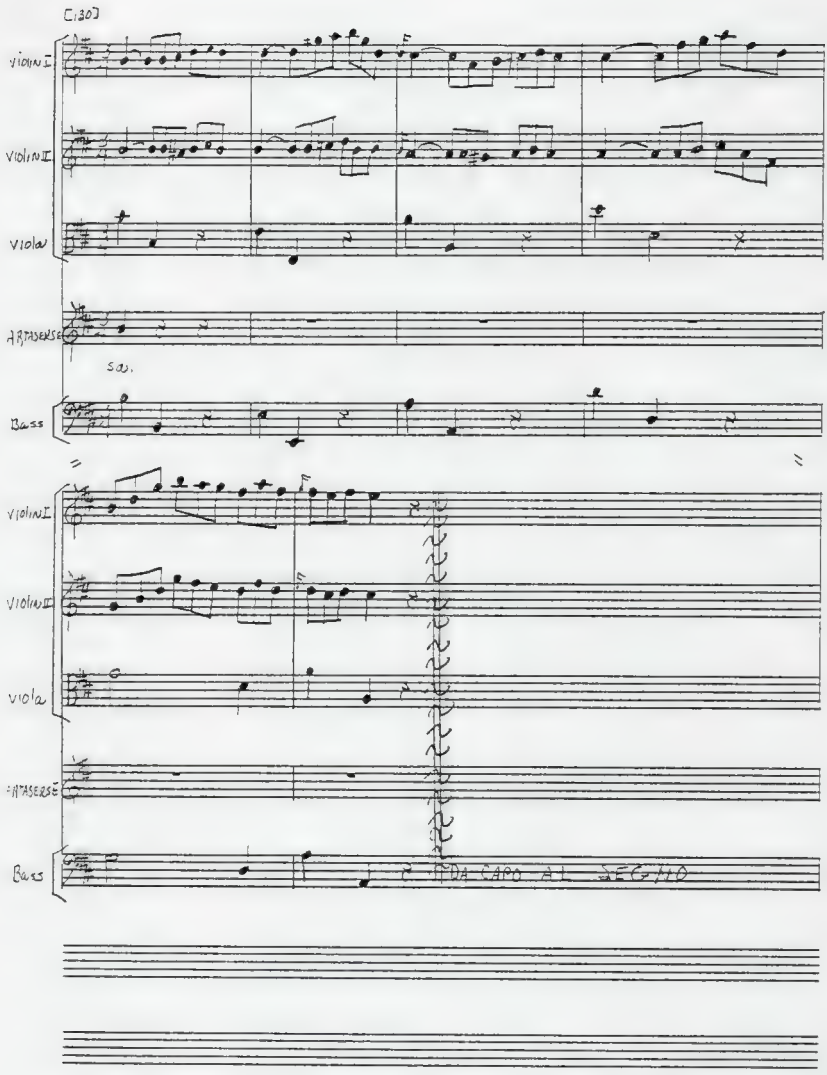

[96]
VIOLIN I
VIOLIN II
Viola
VIOLONCELLO
Bass
p
(p)
Ho - oas - ton - zi
Ci - - ei mi fa
[95]
VIOLIN I
VIOLIN II
Viola
VIOLONCELLO
Bass
p
(p)
p
Ci - - ei mi fa.


[100]
violino I
violino II
viola
Basso
[104]
violino I
violino II
viola
Basso
Se fe-de-le a te son io, Se ni strug-go a'

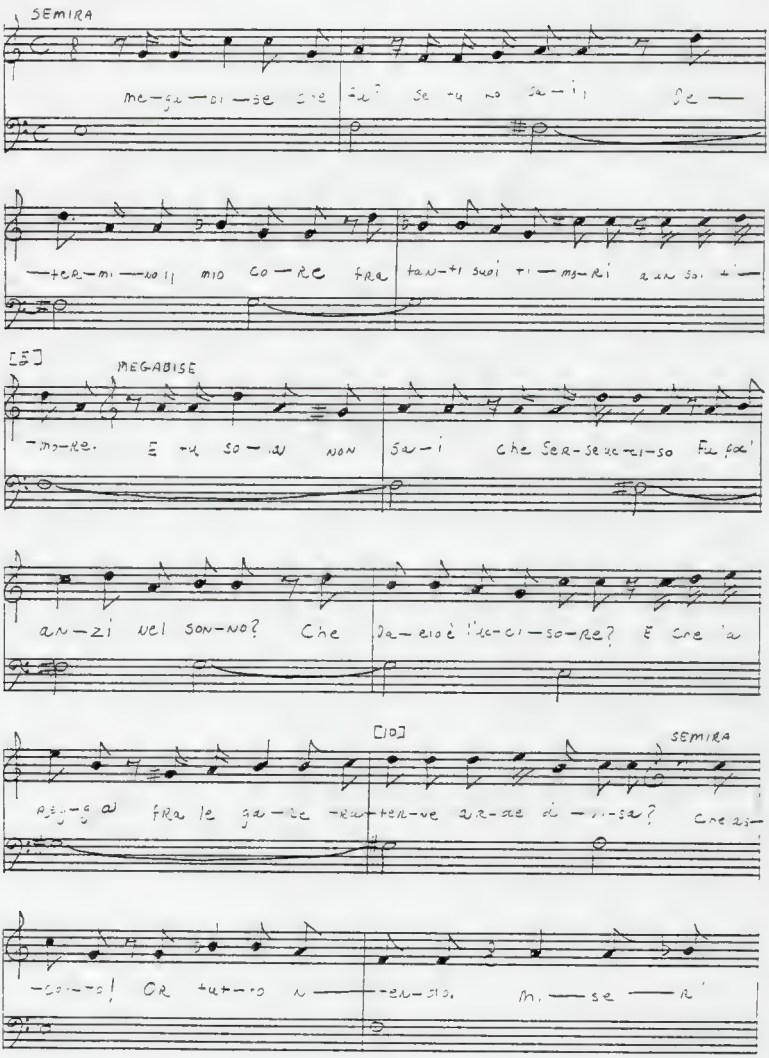

[110]
Violin I
Violin II
Viola
ARTHERSE
tuo-i bei lu-mi, Sai-lo A-MOR, lo SAN-NO i NU-MI,
Bass
[116]
Violin II
Violin I
(p)
Viola
(f)
p
ARTHERSE
Il mio co-re, il -LO lo sa.
Bass
f
p



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[130]
Violin I
Violin II
Viola
ARTASERSE
Bass
sax.
Violin I
Violin II
Viola
ARTASERSE
Bass
D.C. DA CAPO AL SEGNO

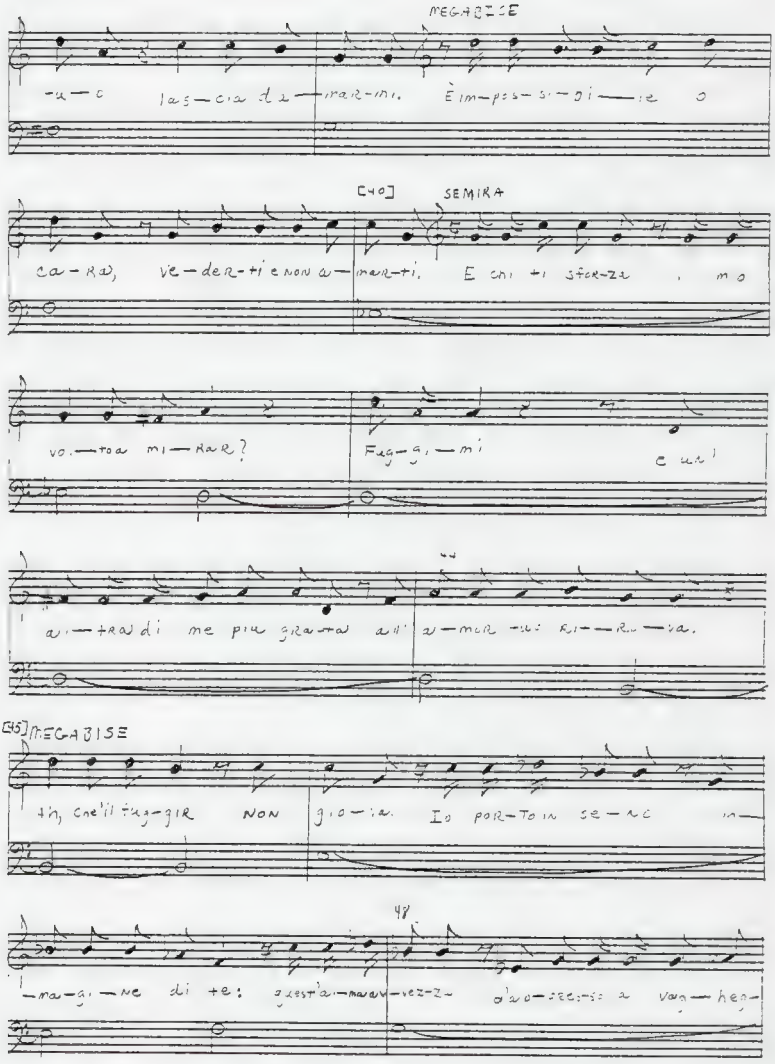
SCENE II: SEMIRA AND MEGABISE

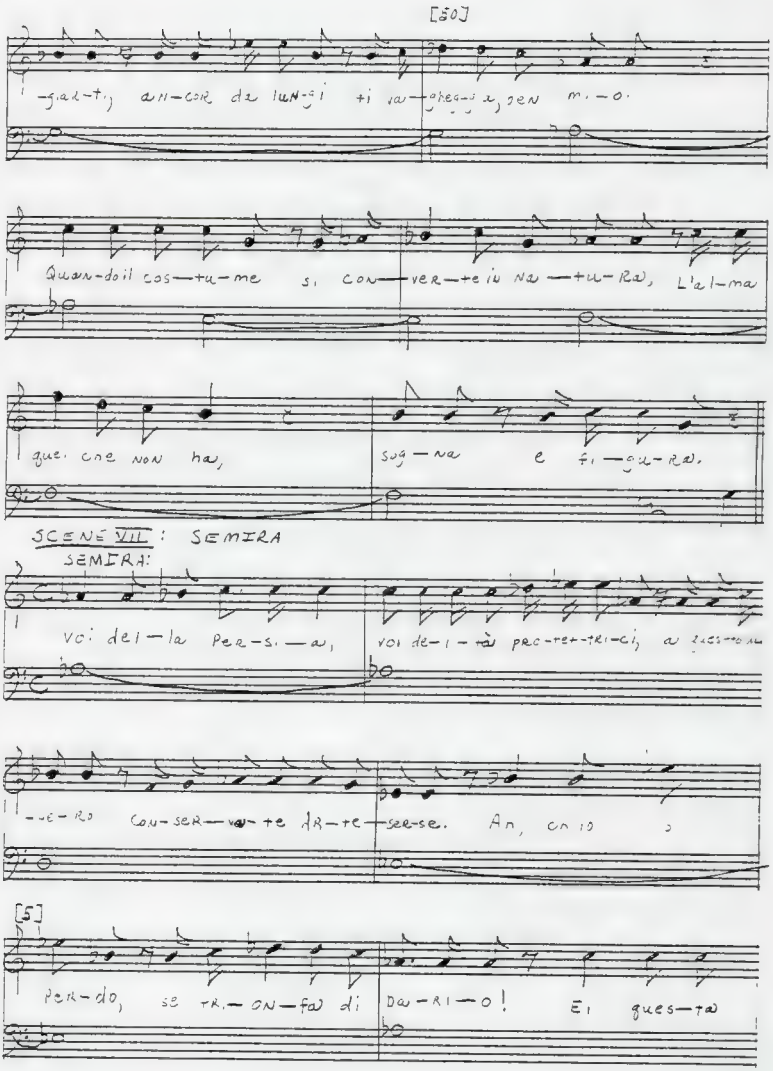


MEGABISE


Noi! mi-se-re per-s-a!
E
[15]
-fli-ger-ti, o se-mi-ra. in le fa
D'AR-TA-SER-SE la-
-mor; ma sen-ti: o
ques-to del ger-ma-no
[20]
-on-fa; e as-ce-so in tro-no di
te non av-rà cu-ra; o res-tu-p
-pres-so, e sop-pres-sor
vor-rà ie-nerlo es-tin-to:
non un ab-so fe-de-le
il con-si-glio as-co-
-tar?

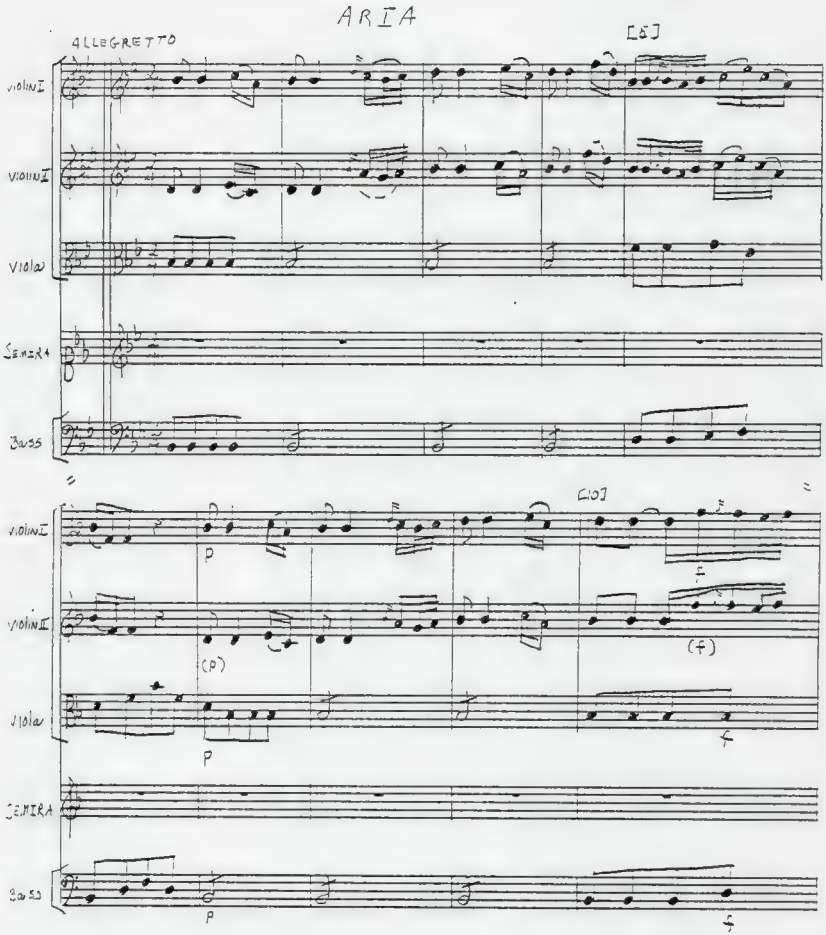

[25]
Sceg-li un um-bRo-so e gRa-zio-so.
to. E se mai poR-Re ve-les-si in op-Rail mio con-
[30]
-sig-lio, al-lo-Ra Ri-cor-diu-ti ben mi-o,
di con-ta-do-Ra. Ve-Ra-men-te: con-
-sig-lio Dei-No è di te: ma vog-lio Ren-der-le
[35]
la ri-tRo-va Ri-com-pen-sa, e per-mi piu oppor-tu-no del


MEGARICE
-u- o las-cia d'a-mar-mi. È im-pos-si-bi-le o
[40] SEMIRA
ca-RA, ve-der-ti e NON a-mar-ti. E chi ti sfer-za , mo
vo.-to a mi-RAR? Fug-gi, mi cur
a.-tra di me piu gra-ta a.ll' a-mor-si: ri-ma-ne-va.
[45] MEGARISE
ti, che'il fug-gir NON gio-va. Io POR-TO in se-no in-
-ma-gi-ne di te: gli-est'a-mo-ro-sa-vez-za a'vo-ce-si: a vag-hez-


[50]
-giak-ti, an-cor da lun-gi ti ra-ghegi a gen mi-o.
Quan-doil cos-tu-me si con-ver-te in Na-tu-ra, L'a-ma
que. che non ha, sog-na e fi-gu-ra.
SCENE VII : SEMIRA
SEMIRA:
voi del-la Per-si-a, voi de-i pre-te-ri-ci, a
-ve-ro con-ser-var-te da-te-se. An, on io
[5]
Per-do, se tra-di-men-to Da-ri-o! E ques-ta



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[15]
VIOLIN I
VIOLIN II
VIOLA
SEMIRA
Bass
p
p
VIOLIN I
VIOLIN II
VIOLA
SEMIRA
Bass
f
f
f



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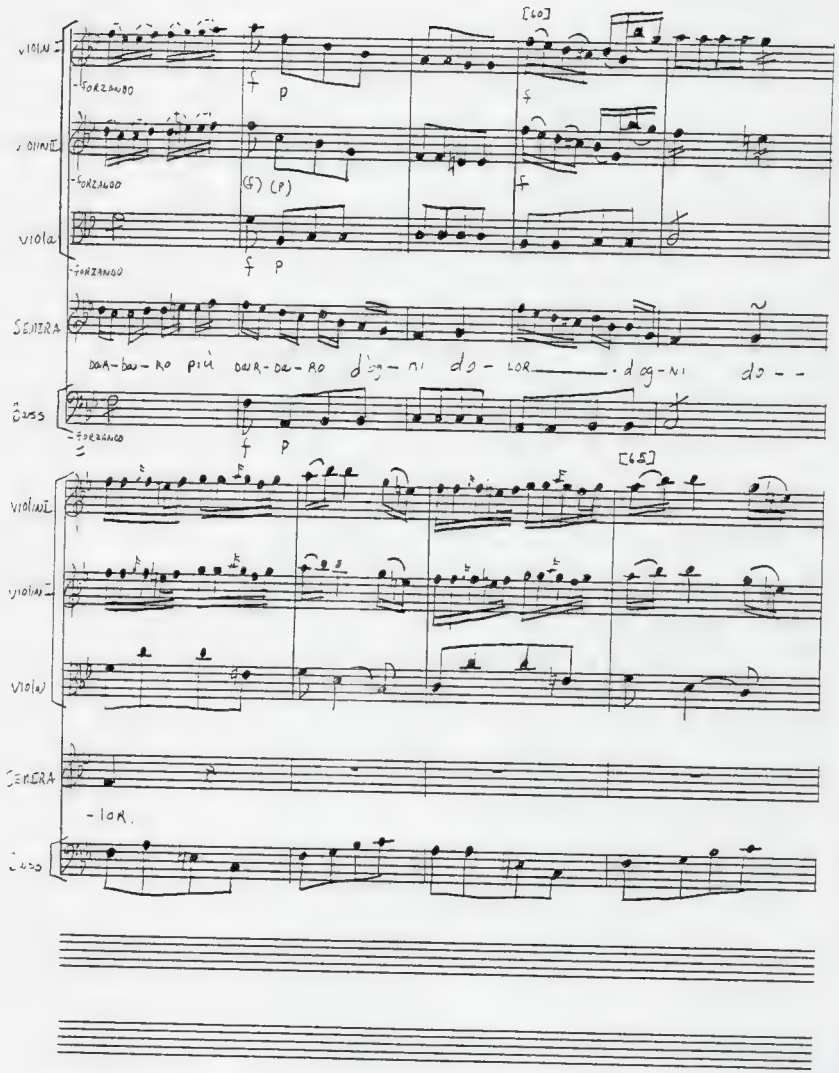

[30]
VIOLINI
VIOLINI
VIOLA
SEMIRA
Bass
[35]
VIOLINI
VIOLINI
VIOLA
SEMIRA
Bass



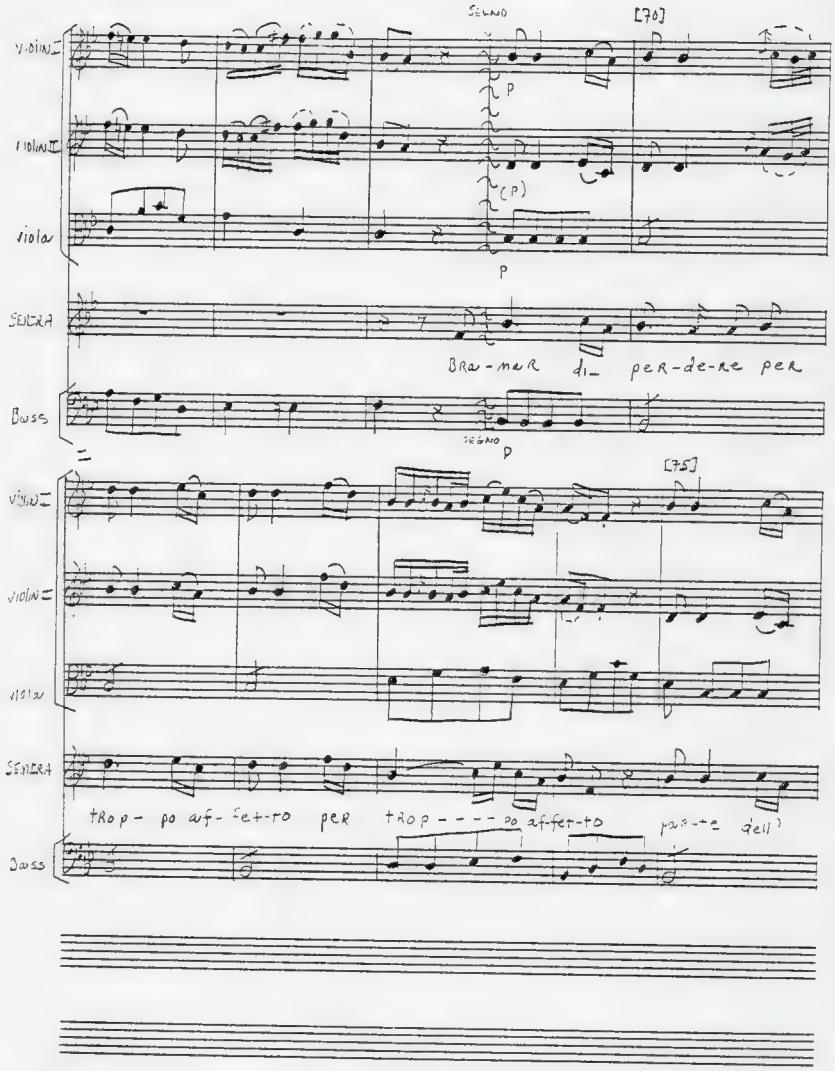
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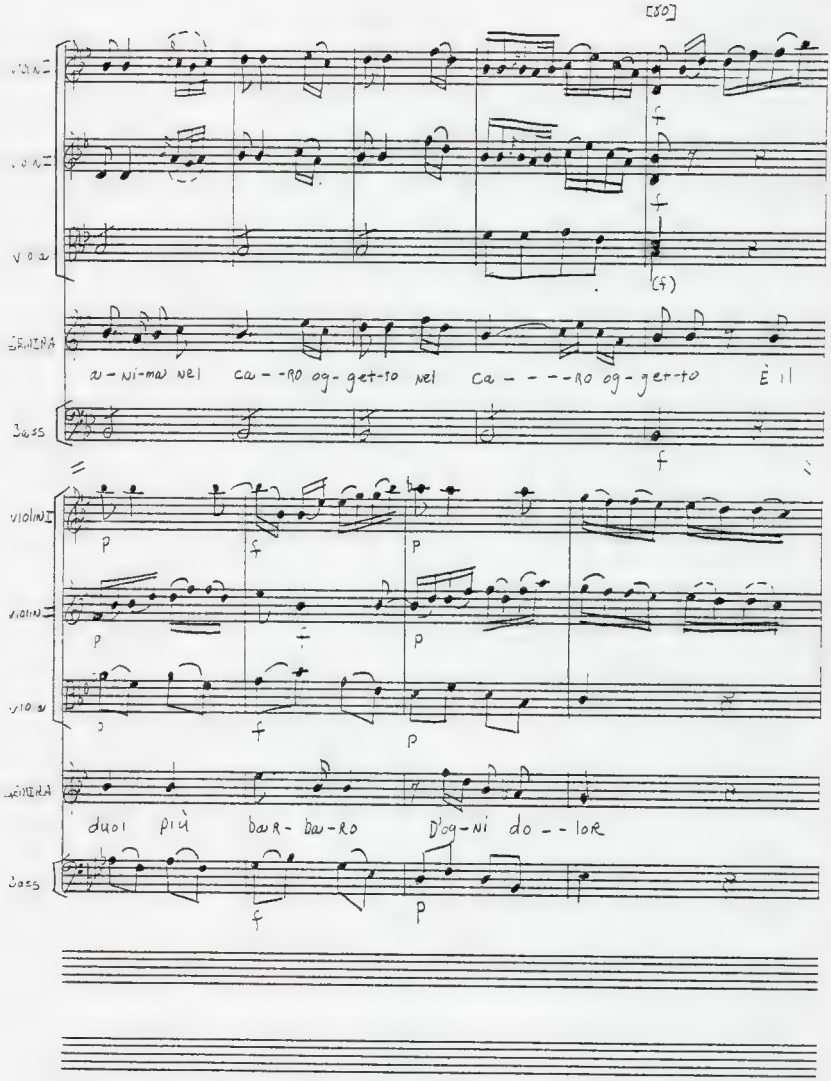
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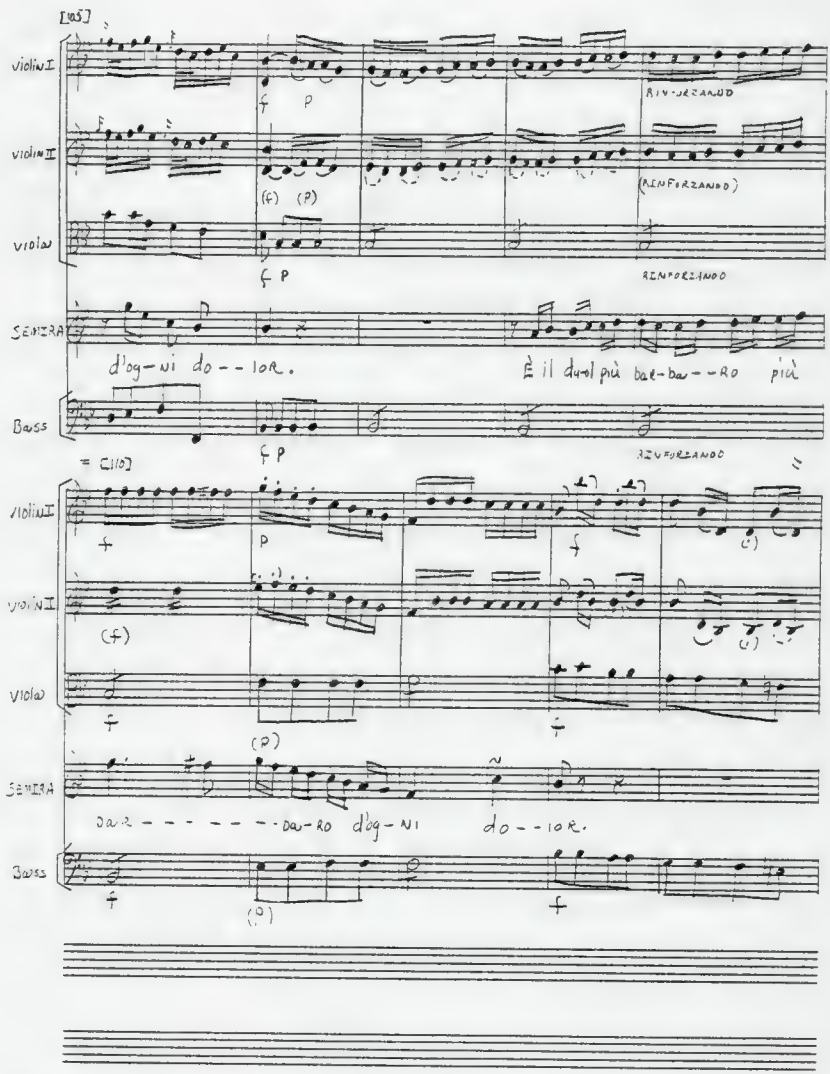

[50]
VIOLINI
VIOLINI
VIOLA
SENIRA
Bass
a - Ni-mai nei ca - -RO og-get-to nei ca - - - -RO og-ger-to È il
VIOLINI
VIOLINI
VIOLA
SENIRA
Bass
duoi più baR- baR-RO D'og-Ni do - - loR

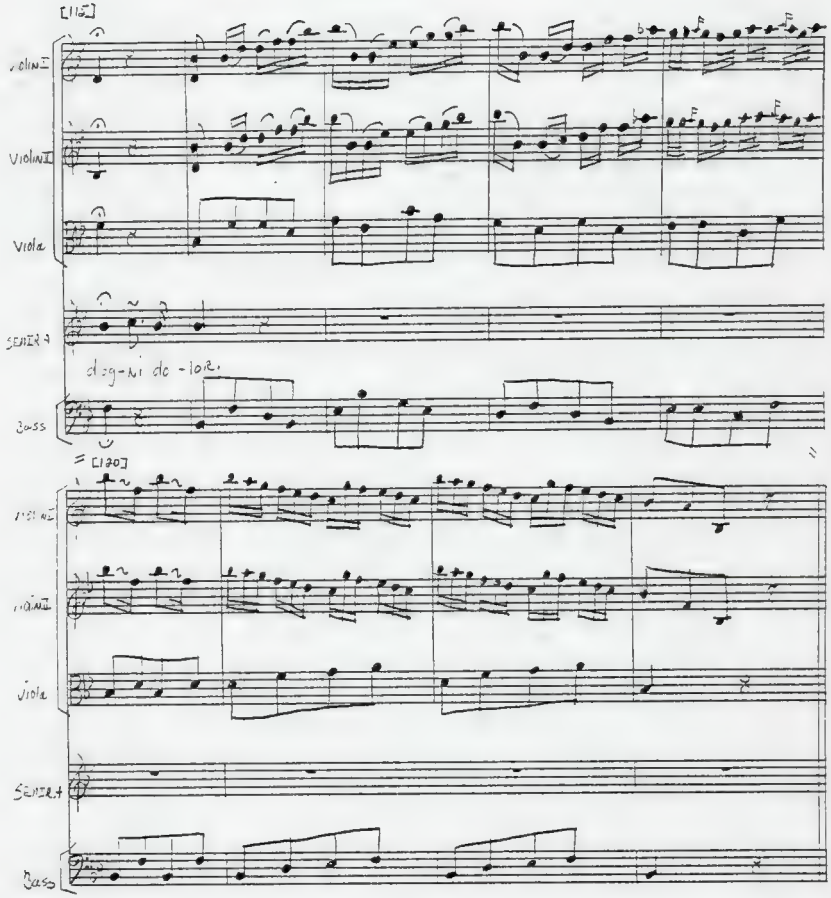


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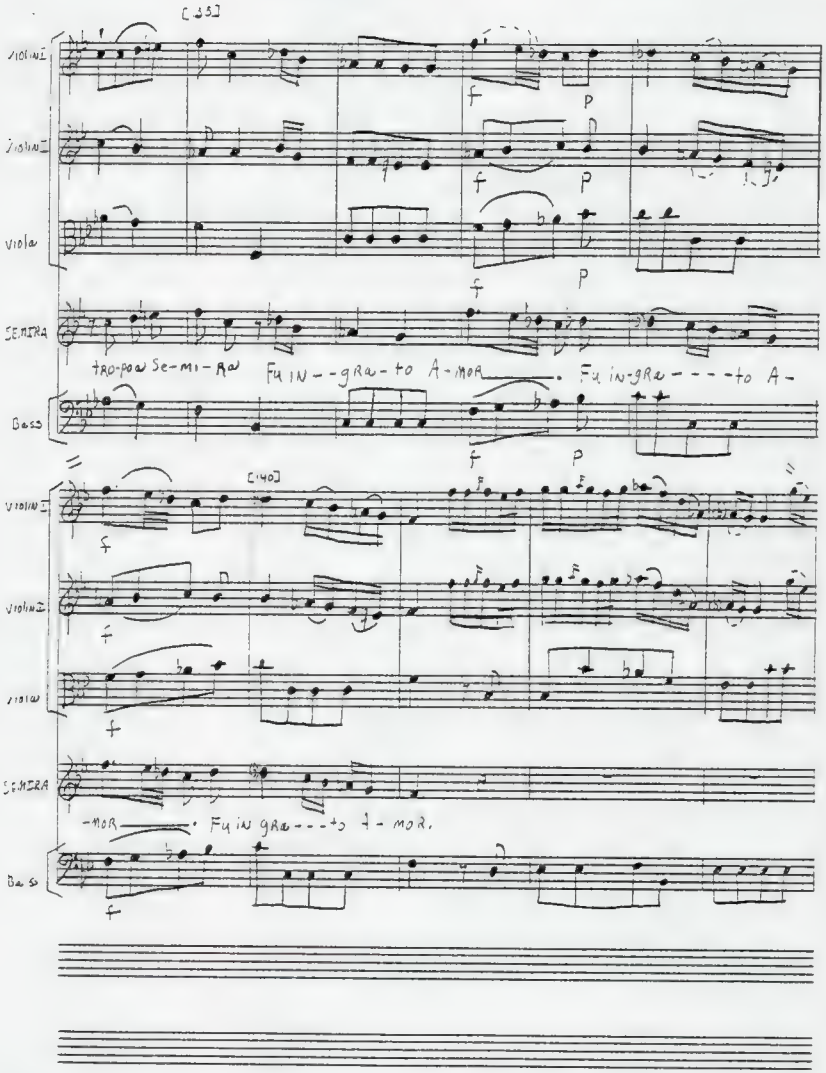

[105]
Violin I
Violin II
Viola
SEMIRA
Bass
RIN-FORZANDO
(RINFORZANDO)
RINFORZANDO
d'og-ni do--lor.
È il duol più bar-bar--ro più
RINFORZANDO
= C110]
Violin II
Violin I
Viola
SEMIRA
Bass
dar - - - - - - - - bar-ro d'og-ni do--lor.



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[145]
VIOLIN I
VIOLIN II
VIOLA
SEMIRA
BASS
BRAVA CARO
dal SEGNO

SCENE VIII: MANDANE AND ARTASERSE



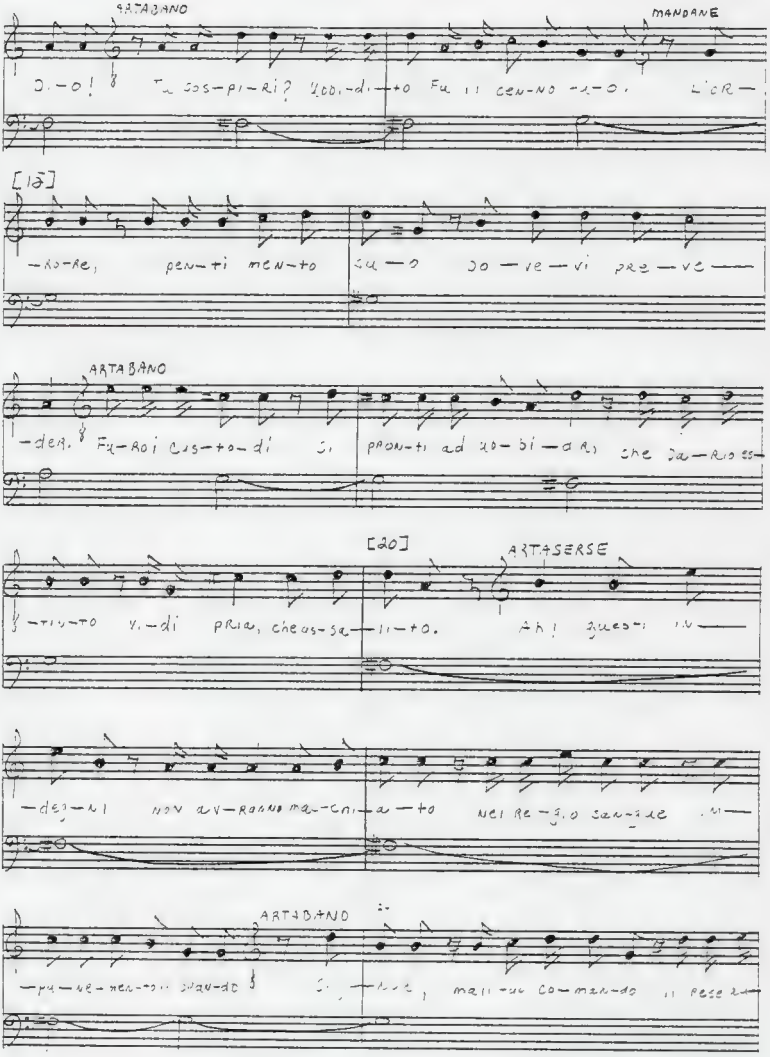
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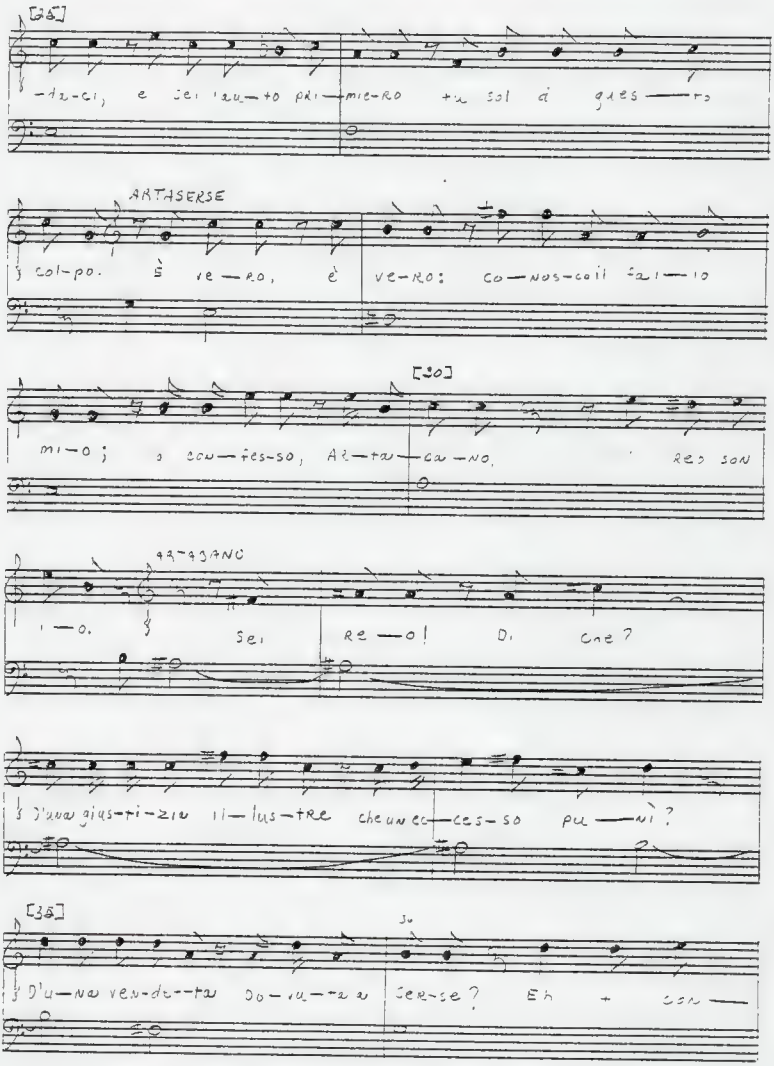


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ARTABANO
MANDANE
O - O!
Tu sos - pi - ri? Vedi - to
Fu il cen - no - si - o.
L'or -
[15]
- ro - re,
pen - ti men - to
su - o
Jo - ve - vi pre - ve -
ARTABANO
- den.
Fu - roi cus - to - di
si,
pron - ti ad ub - bi - dir che Xa - rses -
[20]
ARTASERSE
- ti - to
vi - di
pria, che as - se - li - to.
Ah! questi in -
- den - ni
non av - ranno ma - ni - a - to
nel re - gio san - gue
ARTABANO
- pu - ne - men - to: quan - do
si,
ne, mil - le co - man - do il pesse -

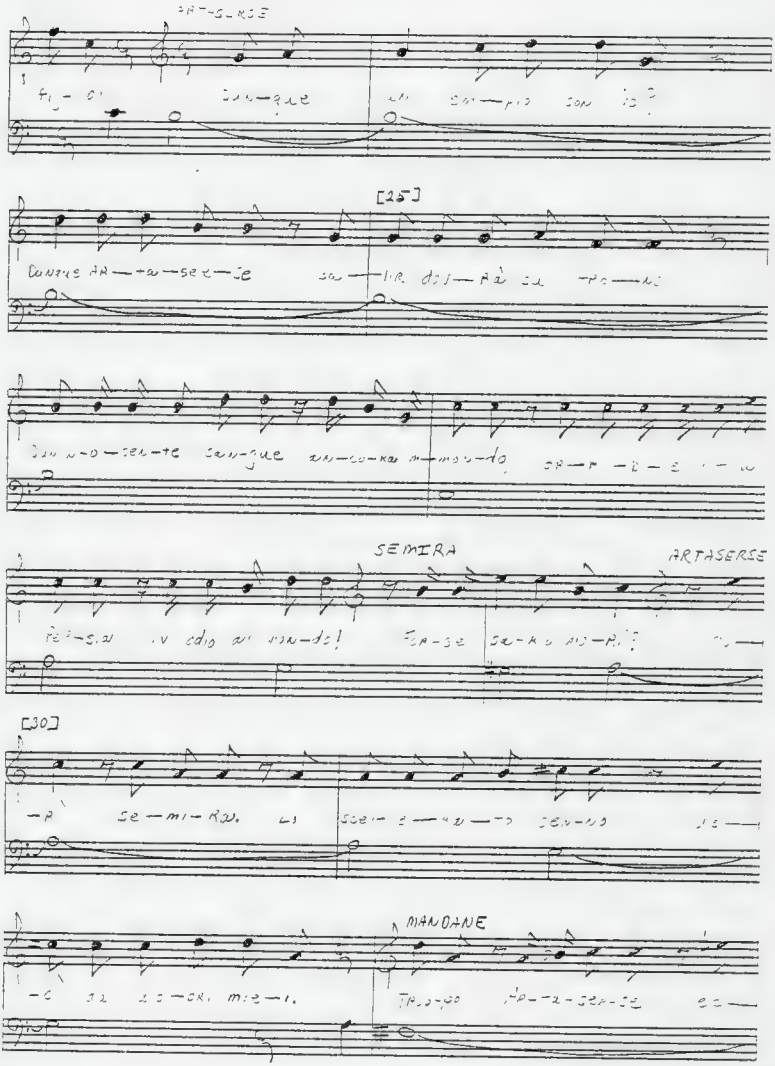


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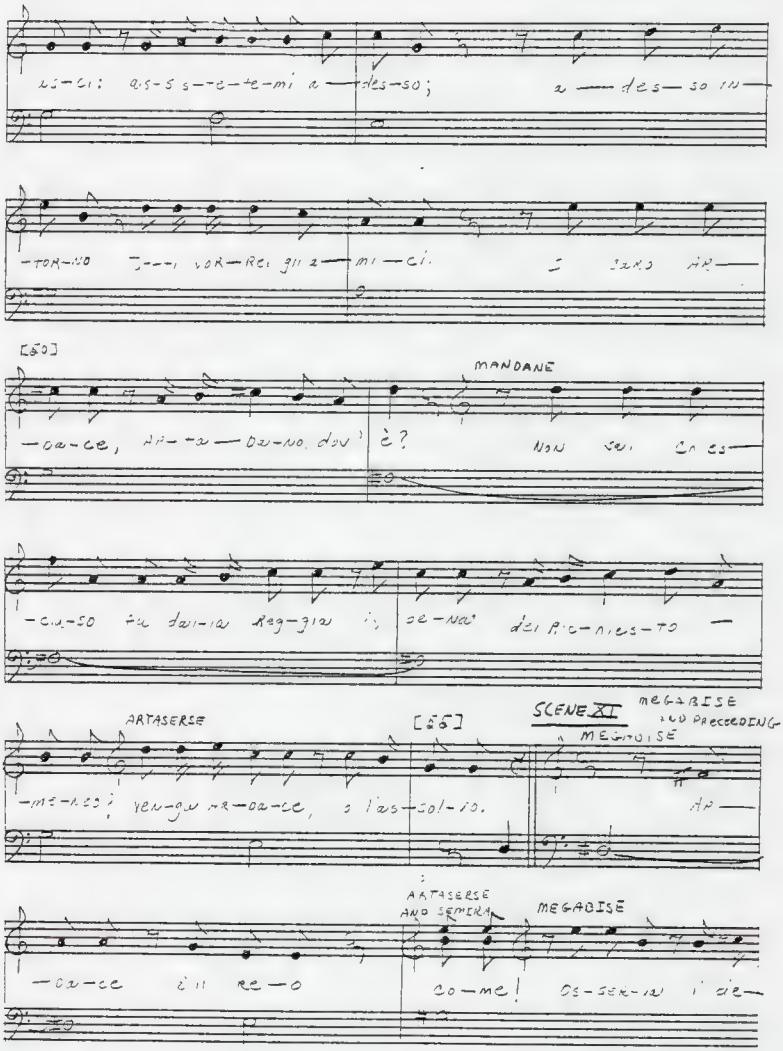

[10]
[15]
ARTABANO
SOMER
[20]
ARTABANO



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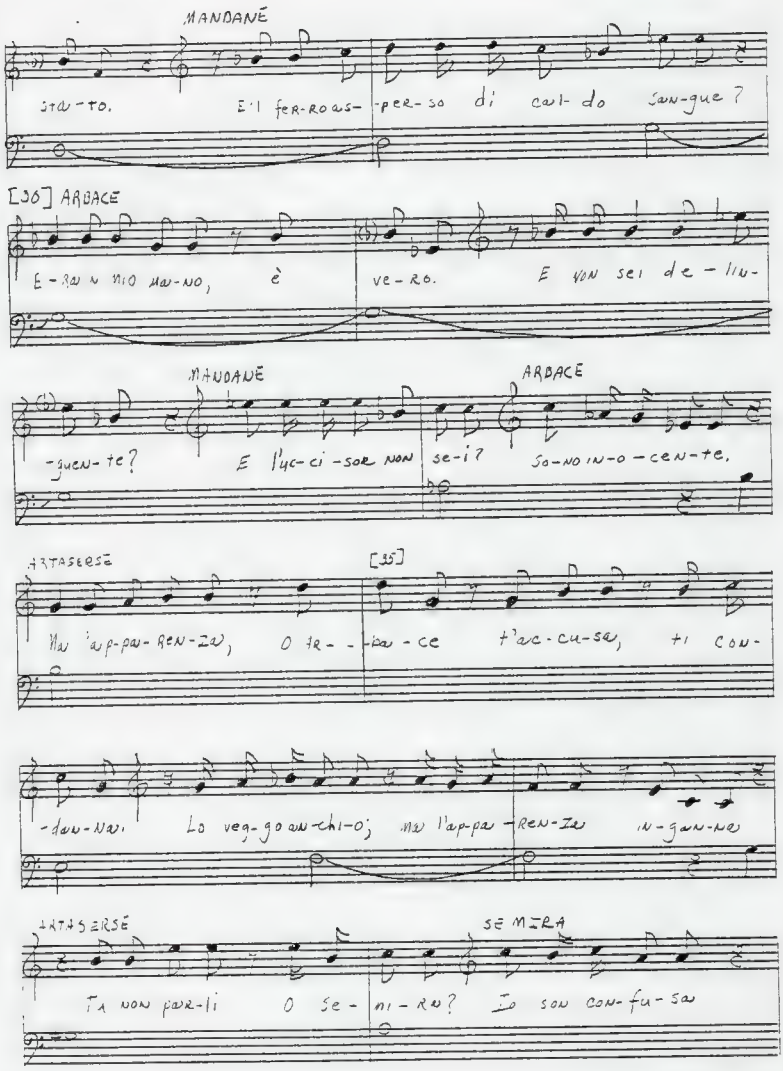
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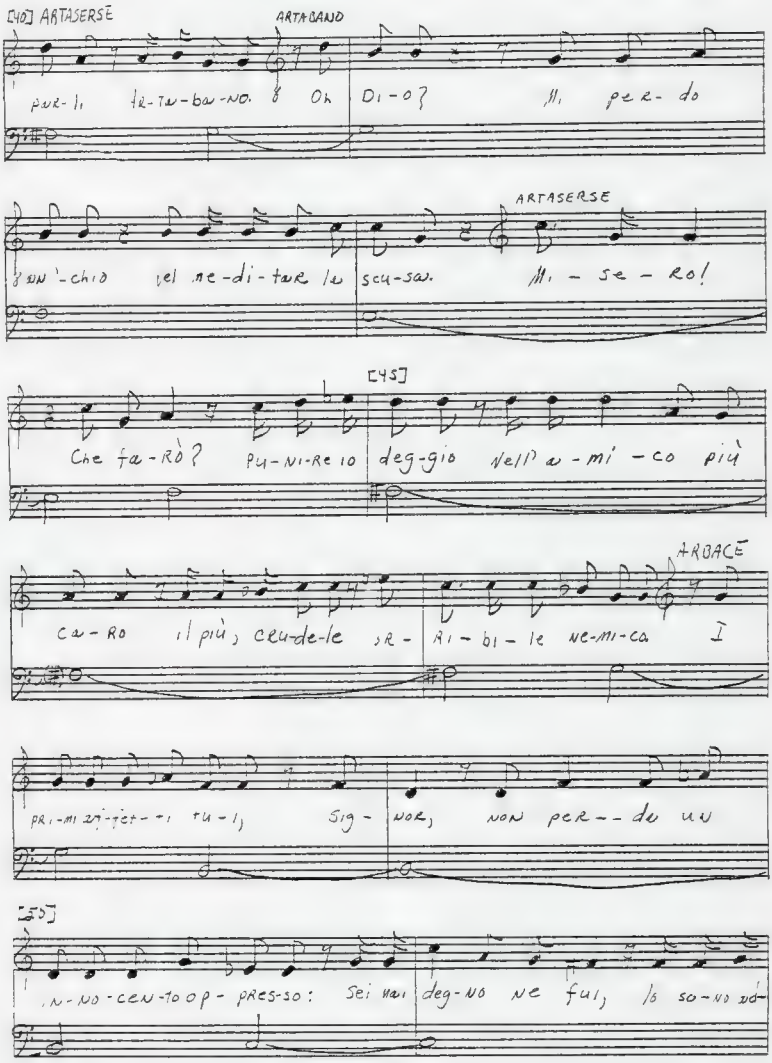

si-ci: as-sis-te-te-mi a des-so; a des-so in-
-tor-no i---i vor-rei gli a-mi-ci. I lo-ro ar-
[50]
MANDANE
-da-ce, ar-ta-xer-xe, dov' è? non ve-di en-
-ci-so tu dal-la reg-gia i; se-nac' del pa-ren-tes-to
ARTASERSE
[55]
SCENE XI
MEGABISE
AND PREVIOUS
MEGABISE
-me-nes; ven-gu ar-da-ce, a las-so-ro. ar-
ARTASERSE
AND SEMIRA
MEGABISE
-da-ce il re-o co-me! as-ser-ta i ze-

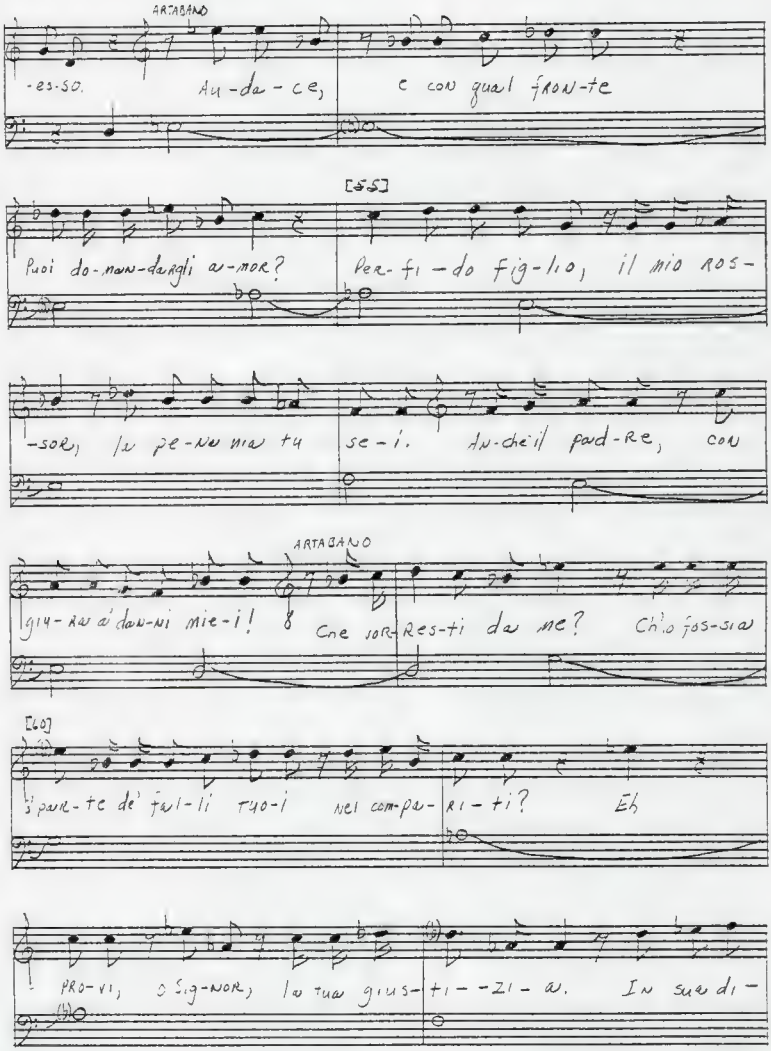


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ARBACE
Sen-no-con-tro sia mi-ni-stro. Io non son
ARTABANO
Re-o; la mia di-fe-sa è ques-ta. Ese-gui-
[20]
ARTASERSE
-sse a ta-cer!. Pu-re i tuoi sdeg-ni con-tro
ARBACE
ARTASERSE
ARBACE
Ser-se? Ser-se giu-sti. La tua fu-ga? Er-a vo-ra.
MANDANE
[25]
ARBACE
Il tuo si-gno-re? È ne-ces-sa-rio.
ARTASERSE
ARBACE
-o? Ma-i-a


MANDANÉ
sta-to. E'l fer-ro as-per-so di cal-do san-gue?
[30] ARBACE
E-ra un mio ma-no, è ve-ro. E non sei de-gno
MANDANÉ
-gnen-te? E l'uc-ci-sor non se-i?
ARBACE
so-no in-o-cen-te.
ARTASERSE
Ma l'ap-pa-REN-za, o Ar-
[35]
-ba-ce t'ac-cu-sa, ti con-
-dan-na. Lo veg-go an-ch'io; ma l'ap-pa-REN-za in-gan-na
ARTASERSE
Ta non par-li o Se-
SEMIRA
ni-ra? Io son con-fu-sa

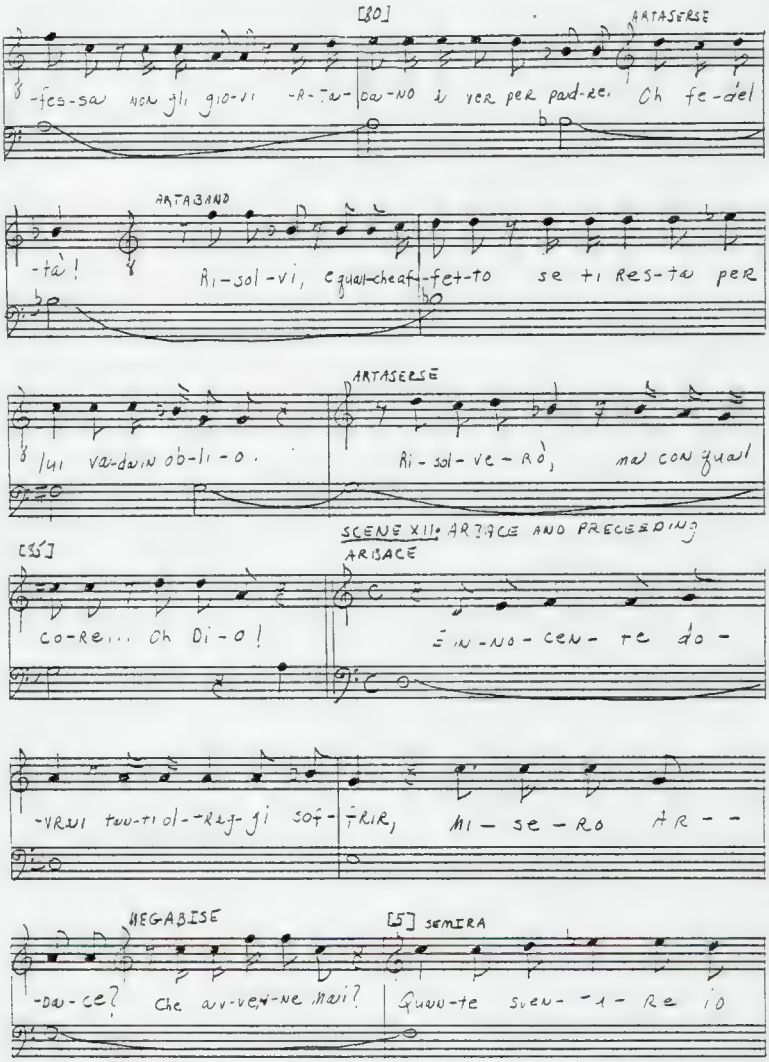

[40] ARTASERSE
ARTABANO
pur- li tra- tu- ba- no. Oh Dio? Mi per- do
ARTASERSE
non- chio vel ne- di- tar la scu- sa. Mi - se - ro!
[45]
Che fa- rò? Pu- ni- re io deg- gio nell' a- mi- co più
ARBACE
ca- ro il più, cru- de- le ra- bi- le ne- mi- ca I
pri- mi zi- ef- fet- ti tu- i, Sig- nor, non per- de un
[55]
in- no- cen- to op- pres- so: Sei mai deg- no ne fui, la so- vra



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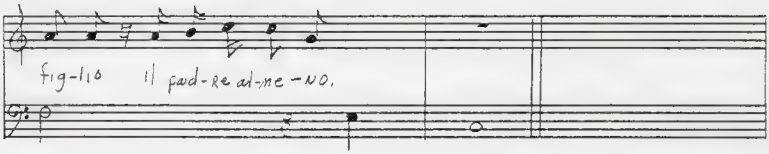


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[20]

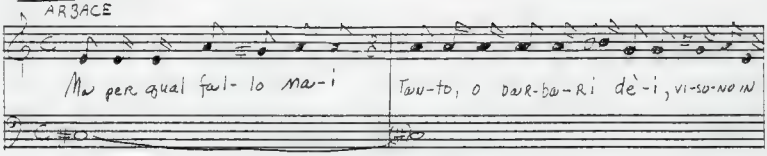


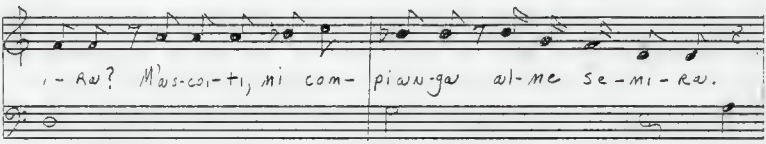
Following is the aria of Ferrando

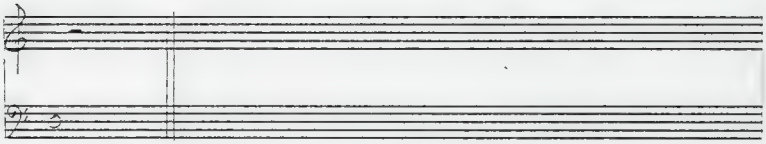
NON TI SON PADRE (MISSING)

SCENE XIII. ARBACE,

ARBACE

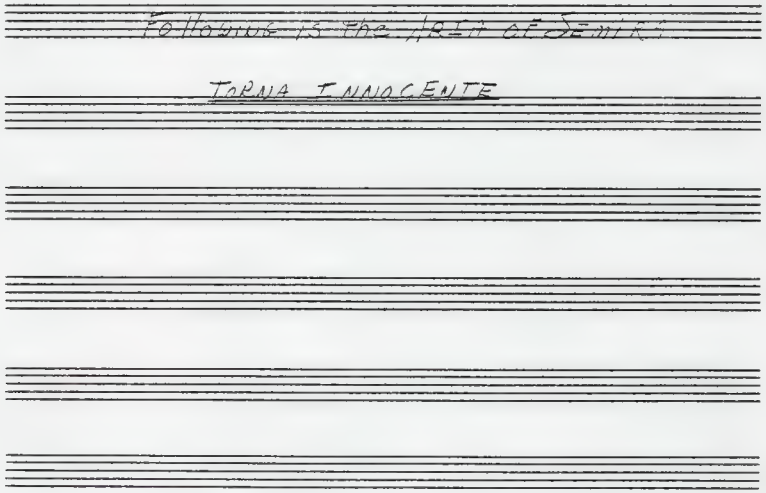






FOLLOWING IS THE AIR OF SEMIRA

TORNA TINNOCENTE



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ARIA



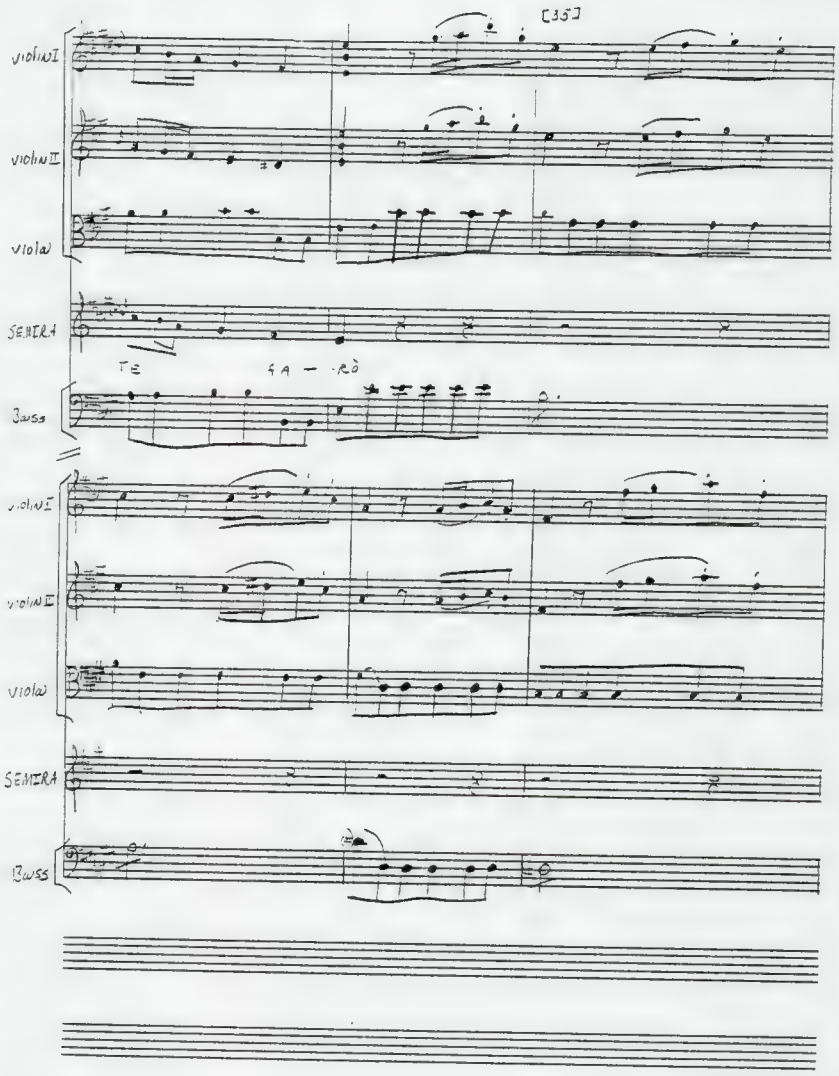


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[18]
Violin I
Violin II
Viola
SEMIRA
TUT — TO PER — TE FA — RÒ — .
TOR — NA IN — NO —
Bass
[20]
Violin I
Violin II
Viola
SEMIRA
— CE — TE, E PO — I T'A —
Bass


VIOLINI
VIOLINII
VIOLA
SEMIRA
SCOL — TE — RO . SE VOL — I;
BASS
[25]
VIOLINI
VIOLINII
VIOLA
SEMIRA
TUT — TO PER — TE FA — RO`
BASS

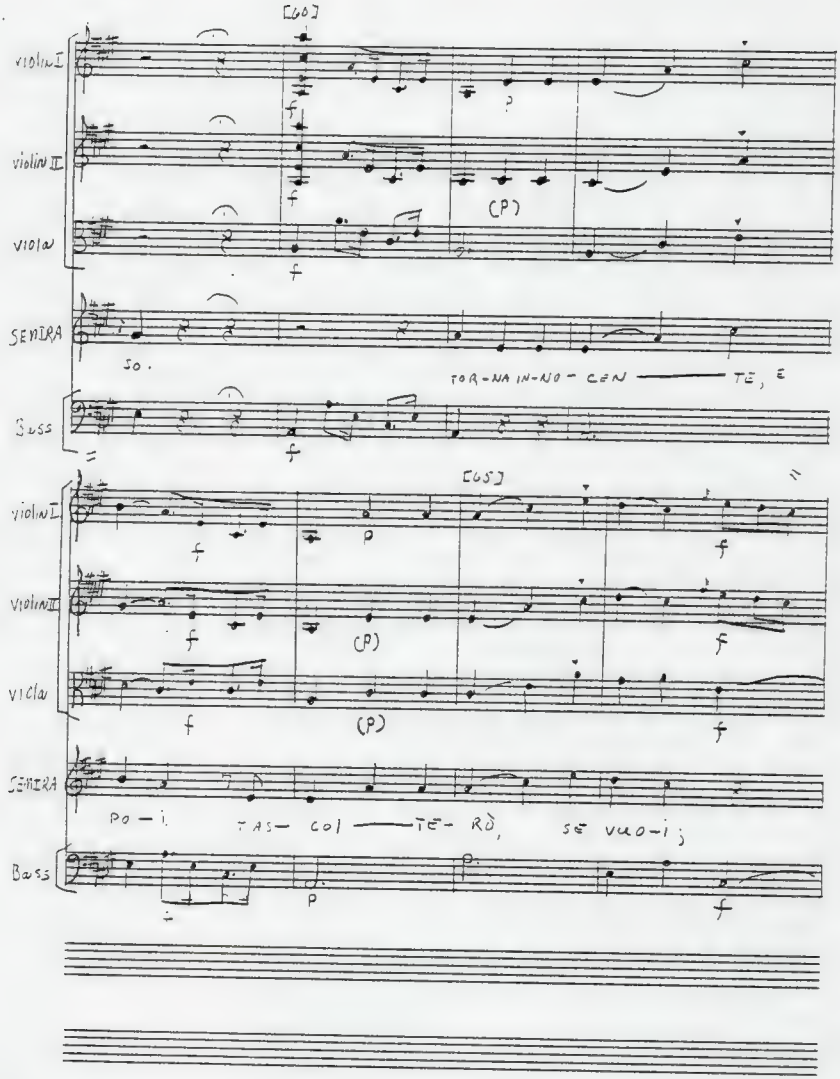

VIOLINO I
VIOLINO II
VIOLA
SEMIRA
SEMIRA
[30]
VIOLINO I
VIOLINO II
VIOLA
SEMIRA
BASS
PER
PER


[35]
violinI
violinII
viola
SEMIRA
TE
FA — RÒ
Bass
violinI
violinII
viola
SEMIRA
Bass


[40]
VIOLINI
VIOLINI
Viola
SEMIRA
Basso
VIOLINI
VIOLINI
Viola
SEMIRA
Basso
(f)
MA FIN-CHE REO ti VEG-GIO, com-


[45]
VIOLINI
VIOLINI
VIOLA
SEMIRA
PIAN — SER- TI . NON DEG-GIO DIF —
BASS
[50]
VIOLINI
VIOLINI
VIOLA
SEMIRA
— SEN — DER- TI NON SO NO CO M —
BASS

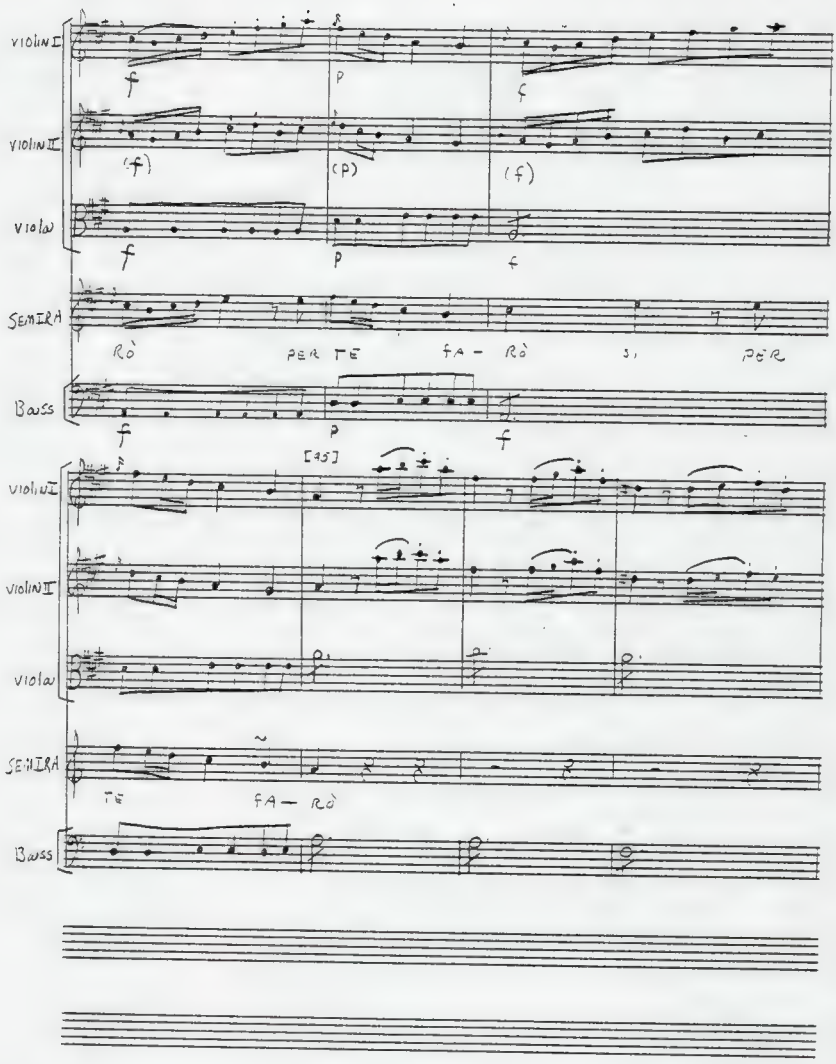

[55]
VIOLINI
VIOLINII
Viola
SEMIRA
-PIAN-GER-TI
NO
NON
DEG—GIO
Buss
VIOLINI
VIOLINII
Viola
SEMIRA
NO
DI— SEN-DER-TI
NO
NON
Buss

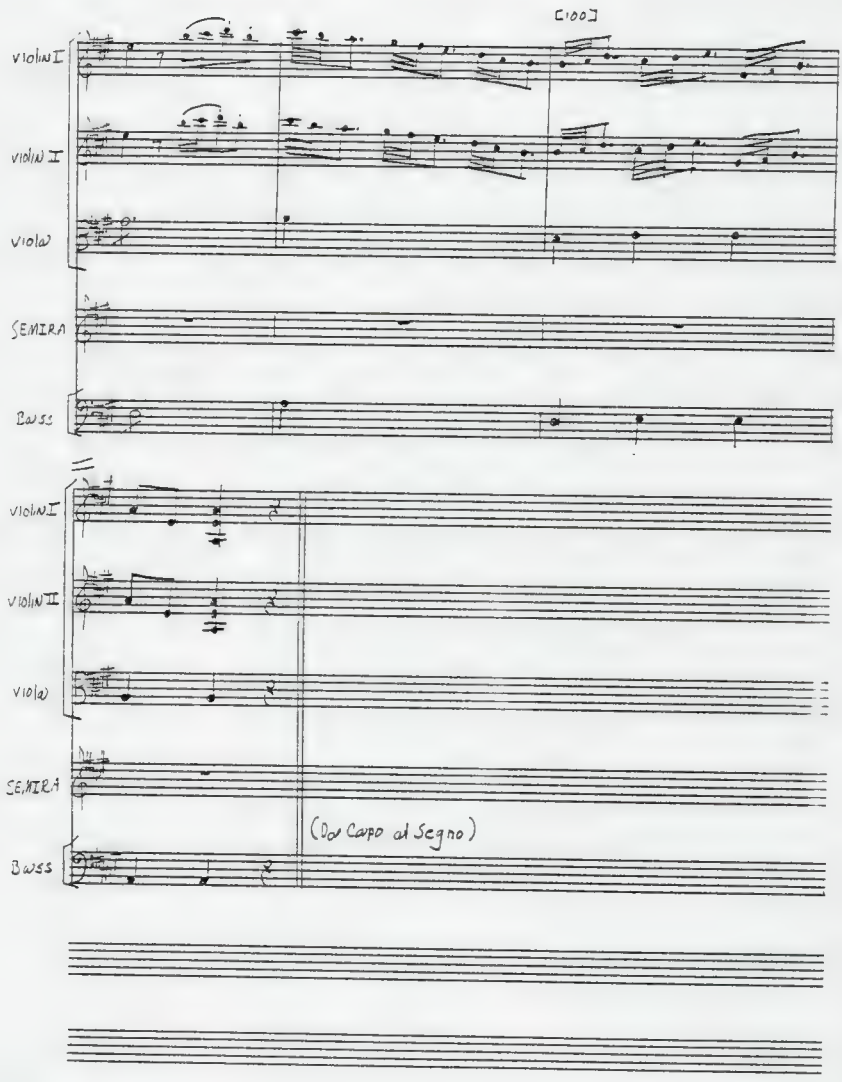

[60]
violin I
violin II
viola
SEMIRA
so.
TOR-NA IN-NO- CEN —— TE, E
Bass
[65]
violin I
violin II
viola
SEMIRA
PO — i. TAS- COL —— TE- RÒ, SE VUO-i;
Bass


[70]
VIOLIN I
VIOLIN II
VIOLA
SEMIRA
T'AS — COL — TE — RÒ SE MO-I
BASS
VIOLIN I
VIOLIN II
VIOLA
SEMIRA
TUT — TO TUT — TO TUT — TO PER TE TA —
BASS

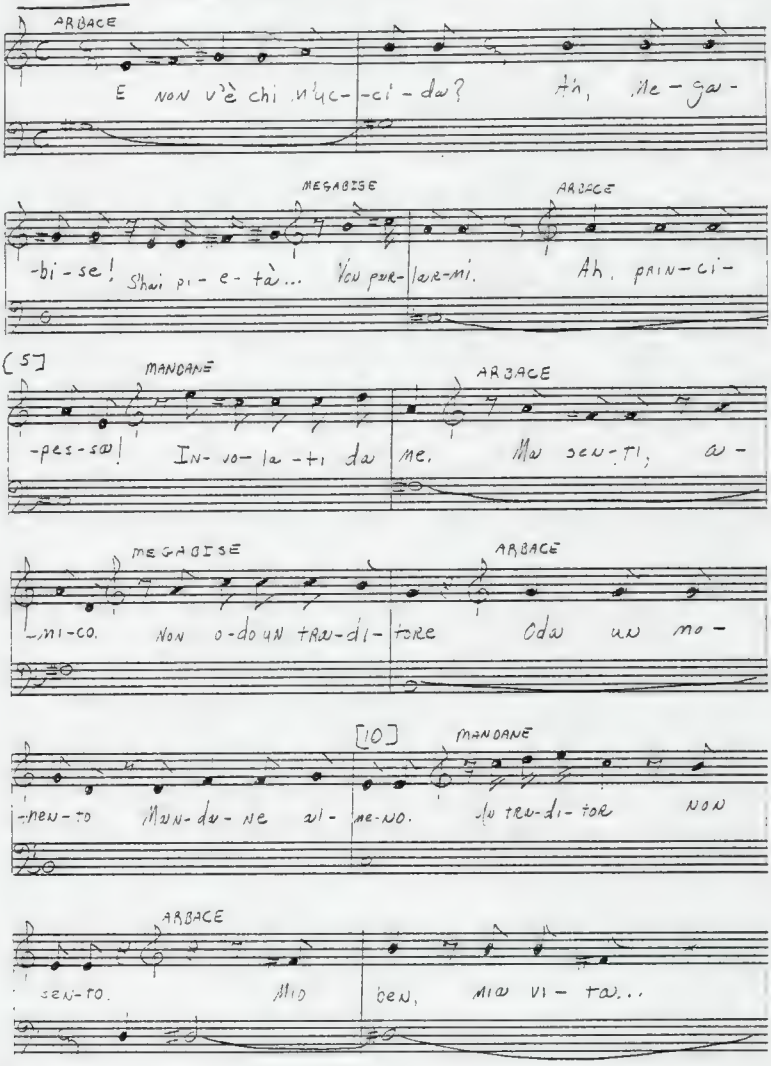

[75]
VIOLINI
VIOLINII
VIOLA
SEMIRA
-RÒ PER TE FA- RÒ
TOR-NA IN-NO-
Bass
[80]
SEMIRA
CEN-TE. E POI TAS-CO-
Bass


[85]
VIOLIN I
VIOLIN II
VIOLA
SEMIRA
Bass
— RÒ SE VUO — I TUT — TO PER TE ÎA —
[90]
f
p
(p)
— RÒ
TUT — TO PER TE ÎA —


VIOLIN I
VIOLIN II
Viola
SEMIRA
RÒ PER TE FA - RÒ SI PER
Bass
[95]
VIOLIN I
VIOLIN II
Viola
SEMIRA
TE FA — RÒ
Bass


[100]
Violin I
Violin II
Viola
SEMIRA
Bass
Violin I
Violin II
Viola
SEMIRA
Bass
(Da Capo al Segno)

SCENE XIV ARBACE, MANDANE, AND MEGABISE

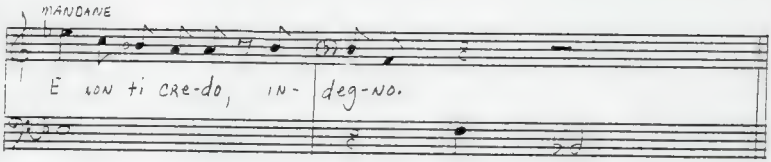




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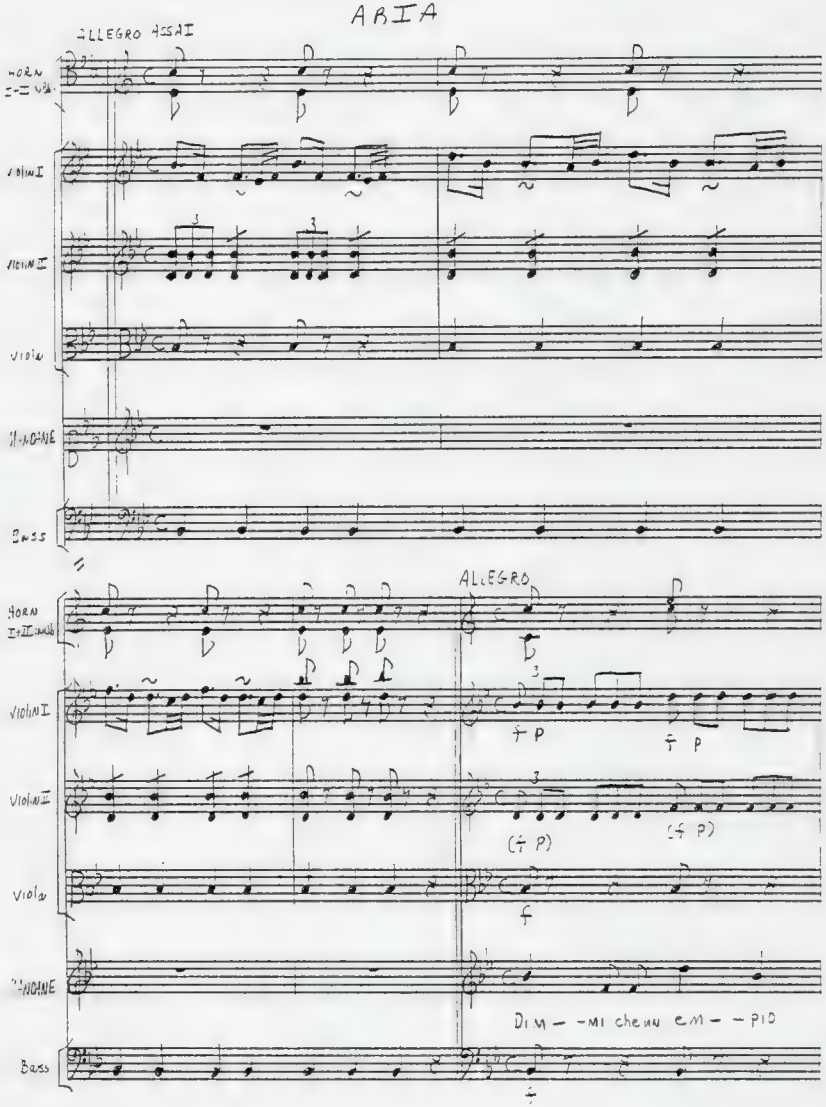


FOLLOWING IS THE DUET OF MANDANE

DIMMI CHE IN EMPIO SEI

MILLS MUSIC 2441 A Vista Drive Phone 752-0615 No. Hollywood, Calif. 91607

ARIA



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HORN I-II in Eb
Violin I
Violin II
Viola
(P)
SOPRANO
Ver-i-do tra-di-to-re! E al- lor ti cre-de-
Bass
[15]
HORN I-II in Eb
Violin I
Violin II
Viola
SOPRANO
-rò, ti cre-de- -rò. Dim- mi
Bass



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[45]
HORN IN E♭
VIOLIN I
VIOLIN II
VIOLA
CLARINET
TRA - - di - to - RE!
E al - lor
BASS
HORN IN E♭
VIOLIN I
VIOLIN II
VIOLA
CLARINET
CRE - - - de - - - RÒ.
E al - lor
BASS


[30]
HORN IN Eb
VIOLIN I
VIOLIN II
VIOLA
SOPRANO
cre--de---Rò. E vi--loR ti cre-de---
Bass
[35]
HORN IN Eb
VIOLIN I
VIOLIN II
VIOLA
SOPRANO
-Rò, E vi-loR ti cre-----de--Rò.
Bass



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[45]
HORN I.II.IN Eb
VIOLIN I
VIOLIN II
VIOLA
HANDANE
-dar-mi, O-dieu-lo,oh Dio! VOR-re-i; o--dieu-lo,oh Dio! VOR-
BASS
HORN I.II.IN Eb
VIOLIN I
VIOLIN II
VIOLA
HANDANE
-re-i; Ma sen-to che sdeg-nar-mi Quan-to dov-rei NON
BASS


HORN IN Eb
VIOLIN I
VIOLIN II
VIOLA
MEZZO-SOPRANO
BASS
f
p
so.
Quan-to dov-rei NON SO.
Si
VOR-
-re-i, VOR-rei di lui scor-dar-mi,
O - - diar - - lo, on Dio! vor-


[60]
HORN IN Eb
VIOLIN I
VIOLIN II
VIOLA
MEZZO
-Re-i; Mai sen-to che sleg-VAR-mi Quan — to dov-Rei NON SO. No NON
BASS
[65]
HORN IN Eb
VIOLIN I
VIOLIN II
VIOLA
MEZZO
SO. No NON SO. Dim-mi cheun em-pio sei, cheun em - - pio
BASS


[70]
HORN
VIOLIN II
VIOLA
HANDBELL
BASS
se-i, Ed-lor ti cae-de-rò. Si
Dim-mi Di n-mi che un cen-pio se-i, Ed-


[29]
HORN
VIOLIN I
VIOLIN II
VIOLA
MANDANE
BASS
p
f
(f)
-lor ti cre-de--Rò. E-lor ti cre - - - - -de -
[30]
CRES-
(p)
-Rò. Si Per-fi-do Per-fi-do -rau-di-
CRES-


HORN
I-II in D
-CENDO
VIOLIN I
VIOLIN II
VIOLA
MADDALENE
-to-Re!
+Ra-di--to-Re!
E'al-loR ti
cRe-de--
Cuss
[15]
-Rò. E'al-loR ti
cRe--de-Rò.
O-diaR-lo, oh Dio! voR-

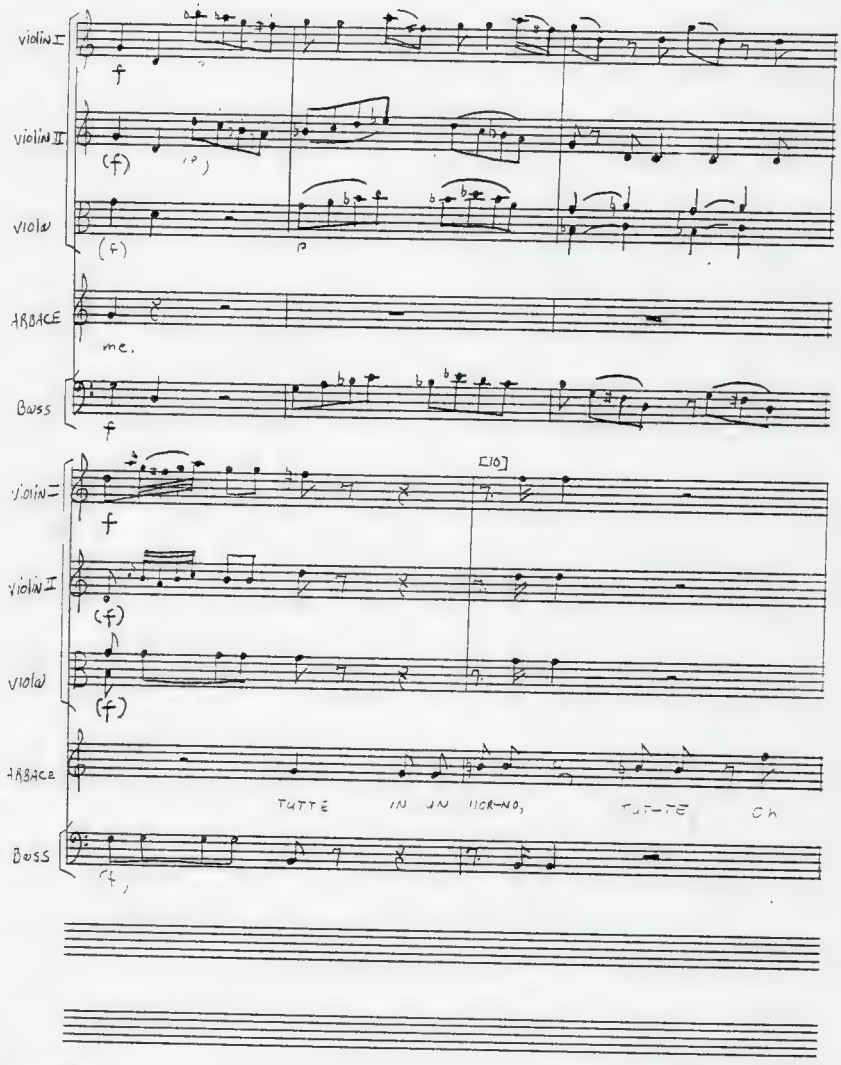

[90]
HORN I+II in Eb
VIOLIN I
VIOLIN II
Viola
MANDARIN E
-Re-i; Now diaR-loph Dio NON SO si o--diaR-lo a--
Bass
[95]
HORN I+II in Eb
VIOLIN I
VIOLIN II
Viola
MANDARIN E
-diaR-logn Dio NON SO o--diaR-lo oh Dio NON
Bass
f
p



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1. ACCOMPANIED RECITATIVE: ARBACE

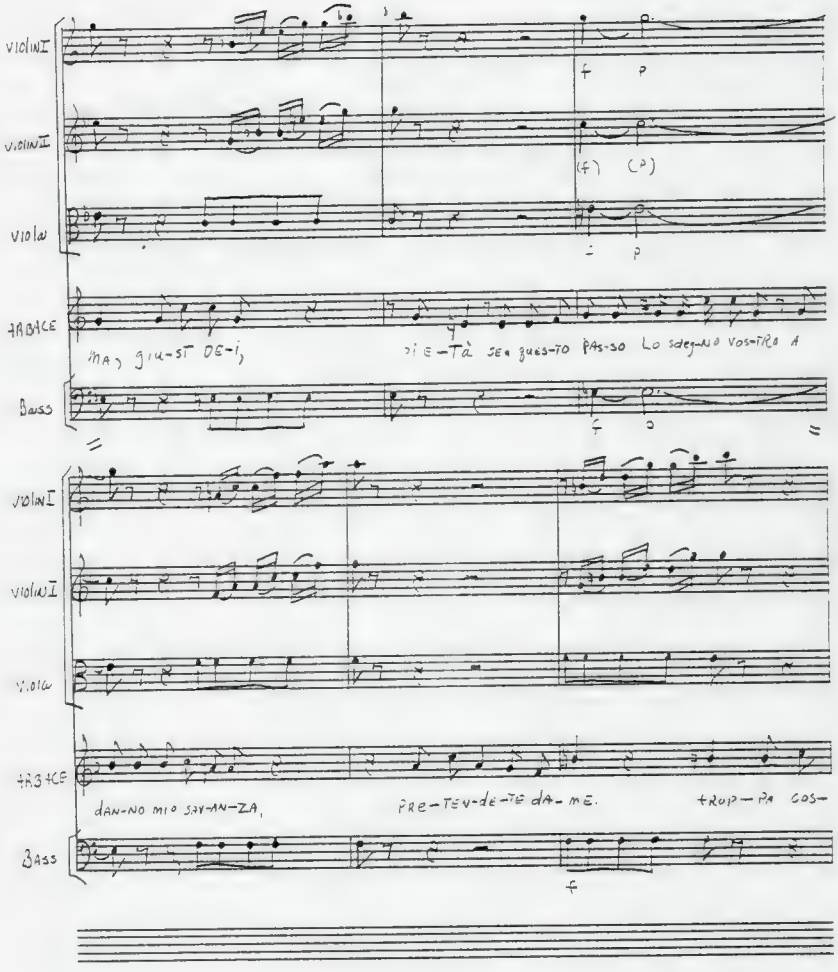



violin I
violin II
viola
ARBACE
Bass
me.
[10]
TUTTE IN UN NICRNO, TUTTE Ch


VIOLIN I
VIOLIN II
VIOLA
ARBACE
BASS
[15]
VIOLIN I
VIOLIN II
VIOLA
ARBACE
BASS


VIOLINE
VIOLIN II
VIOLA
ARPACE
Bass
PIAN—gen'mio be-ne
E TA—
[20]
VIOLIN II
VIOLA
ARPACE
CER mi CON-VIE-NE, E NON DOS——SO PAR——LAR!
Bass


VIOLIN I
VIOLIN II
VIOLA
ARPACE
BASS
DO — VE SI TRO-VA UN DIV-I-NA CHE SI-A GEN
ALLEGRO
VIOLIN I
VIOLIN II
VIOLA
ARPACE
-TA CO-S' DO-ME LA MI — A ?
BASS


VIOLINI
VIOLINII
VIOLA
TABACE
Basso
(f) (p)
MAI GIU-STI DE-I, PIE-TÀ SE-A GUES-TO PAS-SO LO SDEG-NO VOS-TRO A
VIOLINI
VIOLINII
VIOLA
TRISTE
DAN-NO MIO SAN-AN-ZA, PRE-TEN-DE-TE DA-ME. TROP-PA COS-
Basso


violin I
violin II
viola
ARIACE
-ZA-ZA.
Bass

Artaserse

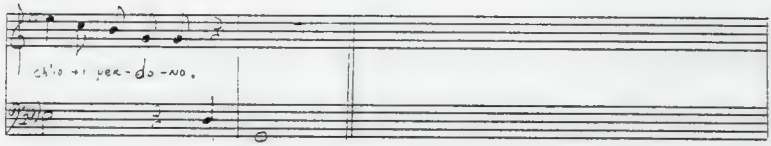
Act II


ARTASERSE
[5]
ARTABANO
[6]
[7]



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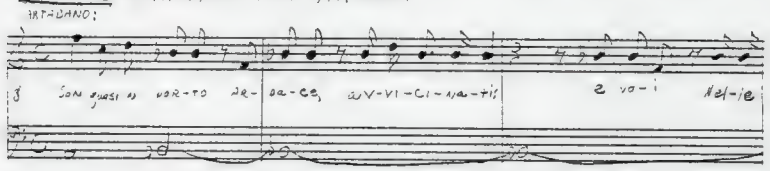

[40]
ARTABANO:
ARTASERSE:
[45]
[50]
[55]



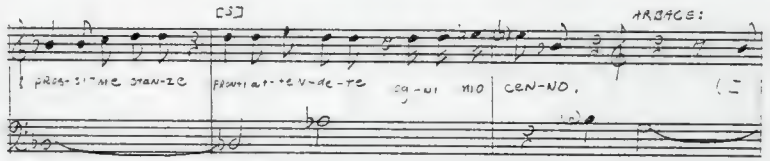
Following is the last of ARTABANO

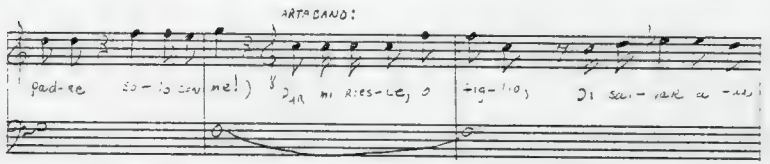
RENDIMI IL CARO AMICO (MISSING)

SCENE II ARTABANO AND ARBACE.

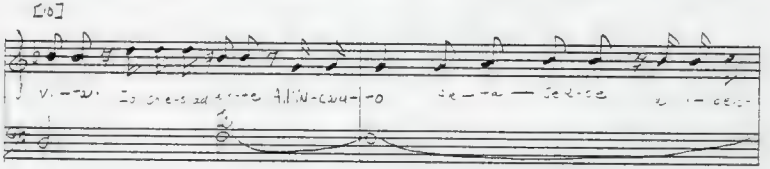


[5]





[10]



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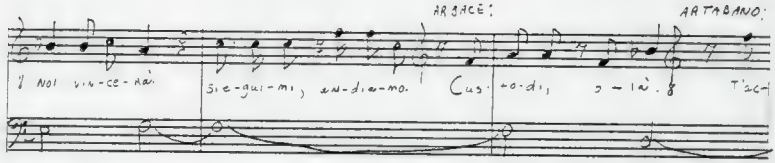


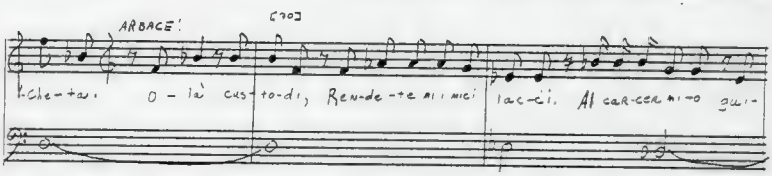
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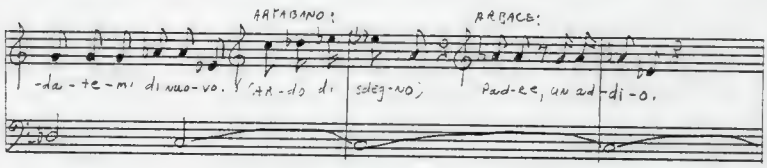


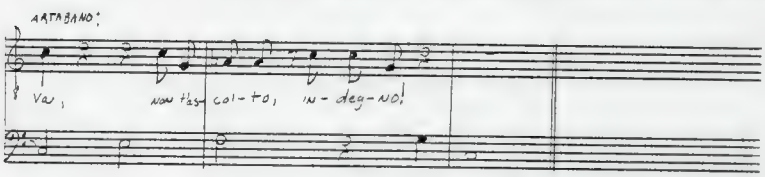
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ARBACE:
[150]
O-ve VON Ri-cer-car, che il cen-no mi-o. T'af-fret-tal! NO, per-do-nal: sie-
ARTABANO:
gue-sto Il tuo cen-no pri-mie-ro Trans-gre-di-tal da me. VIN-CA la for-za
[155]
ARBACE:
Le ne-gli-gen-ze tu-e. sie-gui-mi! IN par-te las-cia-mi, o pa-dre. A
-Rop-pa GRAN-CI-MENTO Ri- dagi il mio RIS-PET-TO. Ah, se mi STUR-BI, Fa-
[160] ARTABANO:
ARBACE:
-RÒ.. MI-NAC-CI, IN- gra-to? Far-ai! di; che fa-Ra-i? vol
ARTABANO: [165]
SO; MIO fi-glio FA-RÒ PER NON se-guir-mi. E- ben, ve-di-a-mo Chi di







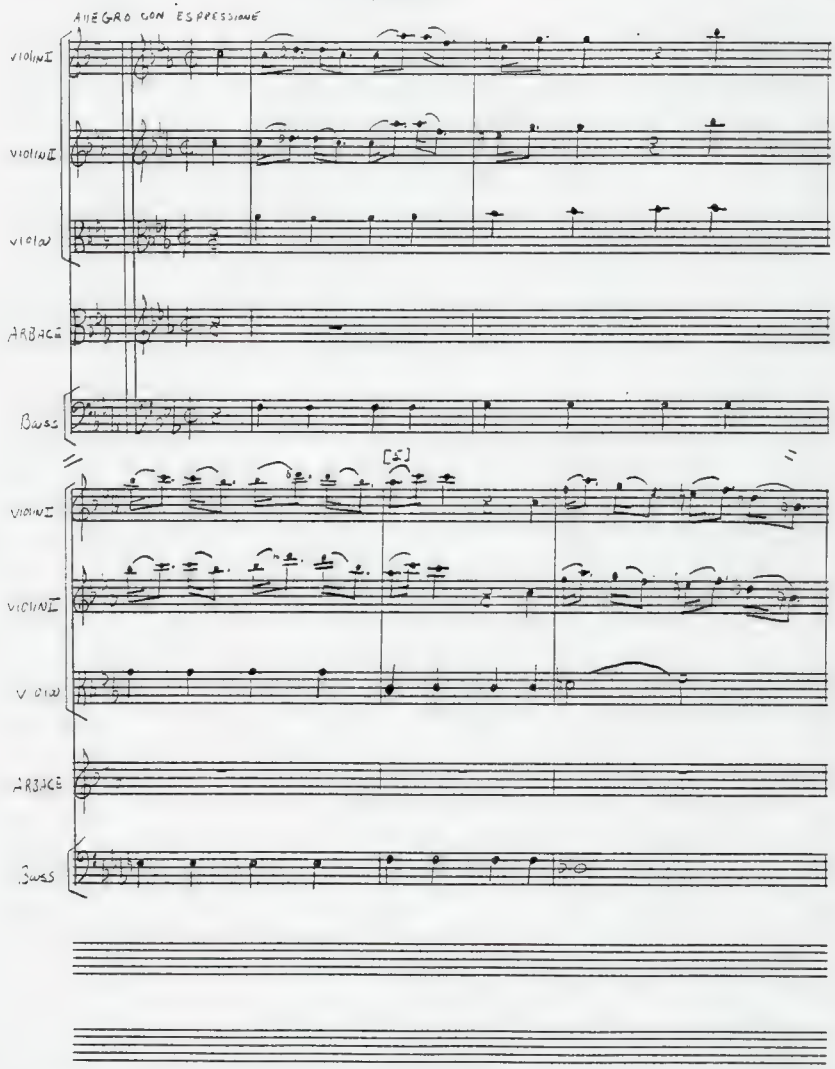


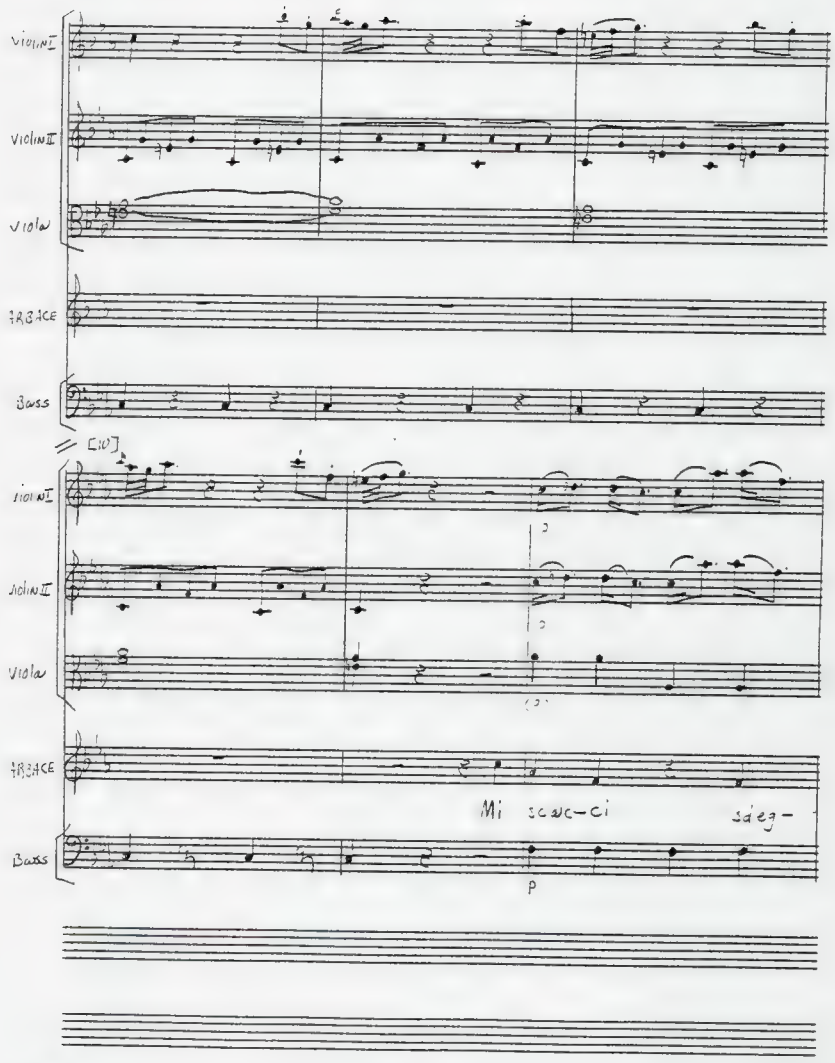
FOLLOWING THE ARIA OF ARBACE

MI SCACCI SDEGNATO

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ARIA


ALLEGRO CON ESPRESSIONE
VIOLINI
VIOLINII
VIOLA
ARPACE
Bass
[5]
VIOLINI
VIOLINII
V OLA
ARPACE
Bass


VIOLIN I
VIOLIN II
VIOLA
TROMBONE
BASS
[10]
VIOLIN I
VIOLIN II
VIOLA
TROMBONE
BASS
Mi scac-ci
sdeg-
p



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[20]
VIOLINO I
VIOLINO II
VIOLA
ARPACE
BASSO
f
-CAN-TO VE-DER-TI NON SPE-RO, SE IN
VIOLINO I
VIOLINO II
VIOLA
ARPACE
BASSO
p
(p)
QUES-TI MO--MEN-TI NON SEN- - - TI PIE-
p


[29]
VIOLINI
VIOLINII
VIOLA
ARPACE
BASS
-TA
NO
NON SPE-RO,
Ve - -
[30]
Passati
(Passati)
DIVISI
der-TI
PLA- CA-TO
Se in gues-TI


VIOLINE
VIOLINE
VIOLIN
HARPE
Suss
—men—ti NON Sev—ti Pie—ta. Ah
f
(f)
f
f
[35]
VIOLINE
VIOLINE
VIOLA
HARPE
Suss
p
(p)
p
NO NON SPE—RO NO VON
p


[40]
Violin I
Violin II
Viola
Divisi
ARBACE
spe--Ro, Se n ques-Ti mo— men—Ti Non sen ——Ti pi e—
Bass
Violin I
Violin II
Viola
ARBACE
-—à Non sen - ti pi - e - tà Non
Bass


[45]
VIOLINI
VIOLINII
Viola
ARBACE
sen - - - ti pi-e- tà.
Bass
f
VIOLINI
VIOLINII
Viola
ARBACE
Cre in —
Bass


[50]
VIOLIN I
VIOLIN II
Viola
ARBACE
Basso
p
(p)
-gus- -to ri- go-re! Che fie - - - ro con -
[55]
-sg-lio! scor- -dar-si l'a-mo- - re D'un


VIOLIN I
VIOLIN II
VIOLA
ARBACE
Basso
fp
f
p
mi - se - - RO fig - lio, DIO fig - - lio IN - - fe - -
[60]
li - - ce Che col - - - pa NON ha. Che IN -


Violin I
Violin II
Viola
ARBACE
Buss
(P)
-gius - - to Ri - go - - re! Scor - - dar - - si l'a -
[65]
- mo - re D'un mi - - se - ro fig - lio, Che


[70]
VIOLIN I
VIOLIN II
VIOLA
ARBACE
BASS
f
col - po non ha. Che col - - - po non
VIOLIN I
VIOLIN II
VIOLA
ARBACE
ha.
BASS


[75]
VIOLIN I
VIOLIN II
VIOLA
divisi
TRIANGLE
BASS
VIOLIN I
VIOLIN II
VIOLA
TRIANGLE
BASS



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[85]
VIOLIN I
VIOLIN II
VIOLA
ARRACE
BASS
-ve-RO: Pie- ro-so, plan-ca--to Ve--
[90]
VIOLIN I
VIOLIN II
VIOLA
ARRACE
BASS
-der-ti NON spe-RO, Ve-der-ti NON


Violin I
Violin II
Viola
Trbace
spe-ro, Se in ques-ti mo--men-ti Non
Bass
[95]
Violin I
Violin II
Viola
(2)
Trbace
sen---ti pie--tà. No non
Bass


Violin I
Violin II
Viola
(P)
Arbace
spe-ro, Ve--der-ti pia-ca-ta Se in
Bass
[100]
Violin I
Passai
Violin II
(Passai)
Viola
Divisi
Passai
Arbace
ques-ti mo--men-ti Non sen--ti pie-tà.
Bass


[105]
VIOLIN I
VIOLIN II
VIOLA
ARBACE
Bass
p
f
(P)
Ah NON SPE—RO No
[110]
Se IN ques-ti mo-men-ti NON sen- - ti pie-


Violin I
Violin II
Viola
TRBACE
Bass
-tà, NON SEN- -ti pie- -tà, NON SEN- -ti pie- -
[115]
Violin I
Violin II
Viola
TRBACE
- tà,
Bass


VIOLIN I
VIOLIN II
VIOLA
TROMBONE
BASS

SCENE II. ARTABANO AND MEGABISE



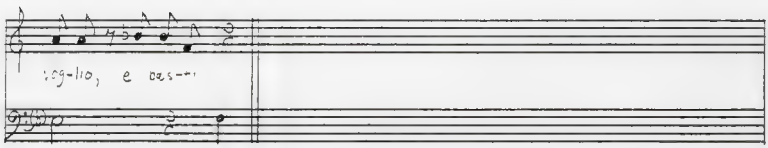
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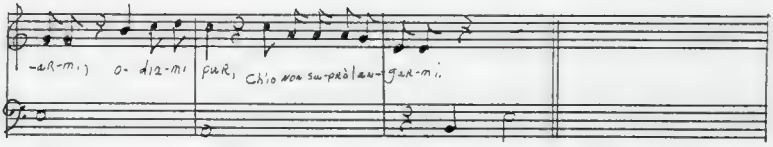

:cg-llo, e ozs-+:

SCENE V: Semira and Megabise





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FOLLOWING IS THE TEXT OF MEGARISE

NON TEMER Ch'io MI TI DICA (missing

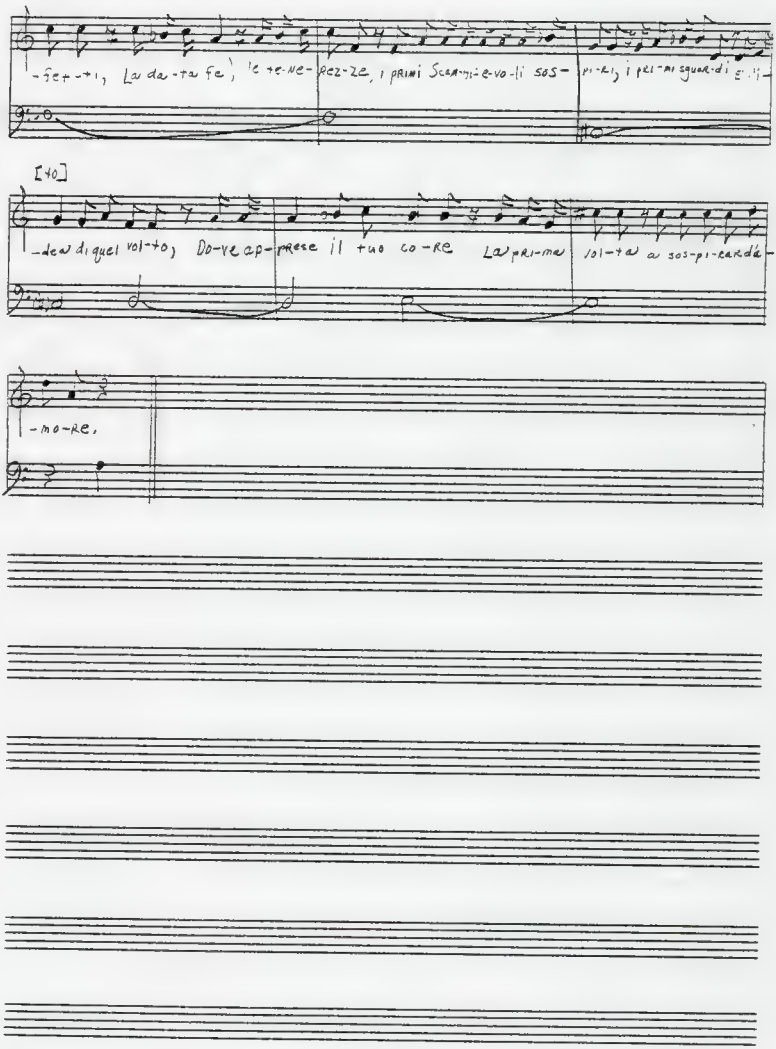
Scene VI: Semira and Mandane



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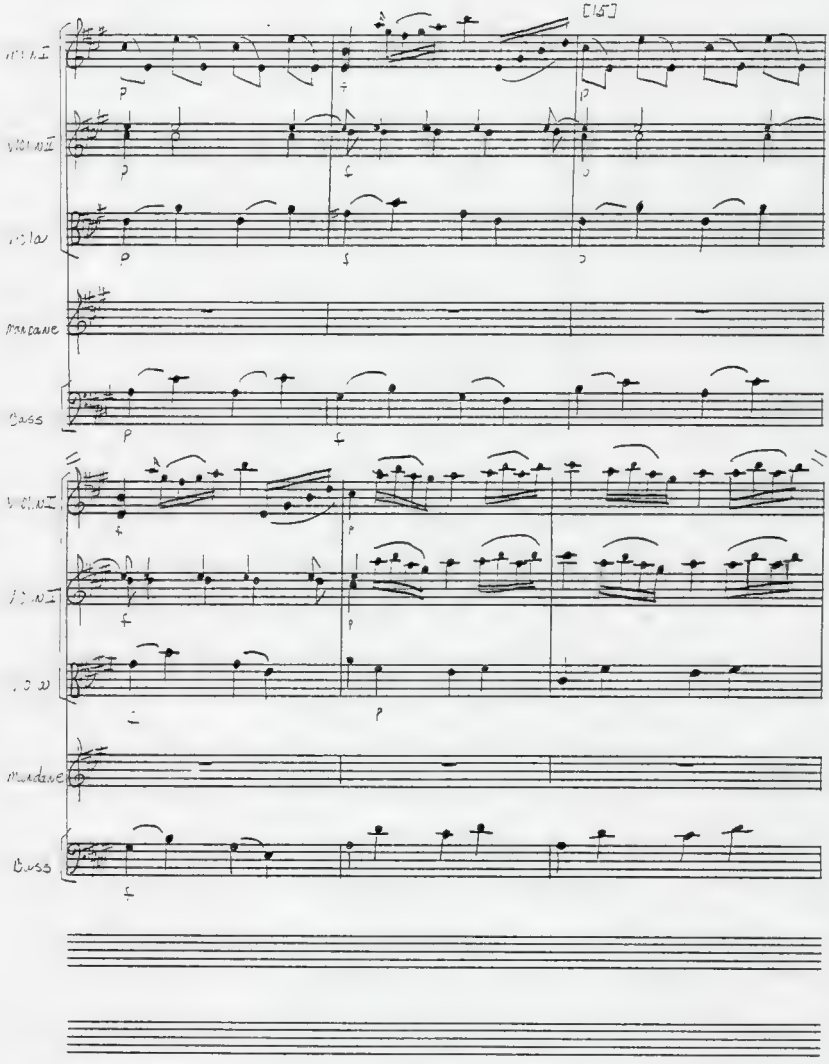
Scene VII: MANDANE



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ARIA
VIOLINI
VIOLIN II
Viola
Mandare
Bass
[5]
VIOLINI
VIOLIN II
Viola
Mandare
Bass


VIOLIN I
VIOLIN II
VIOLA
MANDARE
BASS
[10]
VIOLIN I
VIOLIN II
VIOLIN
MANDARE
BASS


[15]
Vln. I
Vln. II
Viola
Mandare
Bass
Vln. I
Vln. II
Viola
Mandare
Bass

[20]




[29]
Mandare
-mor a- nor ——— ti- RAN— -no CRe-
Bass
[30]
Mandare
-dei di TRI —— on- fatR,
Bass


Violin I
Violin II
Viola
Mandare
Bass
las-ciar-mi
nell'
in- -
Violin I
Violin II
Viola
Mandare
Bass
-gon- - no, las- - - - ciar- - mi in- - - sin-


[35]
VLN I
VLN II
VLA
mandare
bass
-gue Che più non
VLN I
VLN II
VLA
mandare
bass
a - - mo. Si


[40]
VIOLINI
VIOLINII
VIOLA
Mandare
Las-cia-mi
la - - - - - cia-mi nell' IN - -
Cass
p
VIOLINI
VIOLINII
VIOLA
Mandare
-gan--NO
Che più
NON
Bass


[45]
Violino I
Violino II
Viola
Violoncello
Basso
[50]
Violino I
Violino II
Viola
Violoncello
Basso
m.d.



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VIOLIN
VIOLIN
Viola
HARMONIE
Bass
RINFORZ.
[60]
RINFORZ.
(RINFORZANDO:)
RINFORZANDO



MUSIC PUBLISHING


[66]
Violin I
Violin II
Viola
Violoncello
Bass
p
RINFOR
Violin I
Violin II
Viola
Violoncello
Bass


[70]
VIOLIN I
VIOLIN II
Viola
MANDOLINE
Se d'un a - - - mor a - -
Bass
p
VIOLIN I
VIOLIN II
Viola
MANDOLINE
- - mor - - - ran-no a - mor - - -
Bass


[75]
VIOLIN I
VIOLIN II
VIOLA
PIANOFORTE
-RUN - NO
CRe -- de-i di TRI -- ON -- - -
BASS
VIOLIN I
VIOLIN II
VIOLA
PIANOFORTE
-far
BASS
f
f


[50]
VIOLIN II
VIOLIN II
VIOLA
MANDANE
Las-cia-mi
Lasc
Bass
VIOLIN I
VIOLIN I
VIOLA
MANDANE
--- cia-mi nell' IN --- gan --- NO,
Che
Bass


[85]
violin I
violin II
viola
MANDARE
più che più non a
Bass
violin I
violin II
viola
MANDARE
Bass
f
p
(f)
(p)
f
p
f
p


[90]
VIOLIN I
VIOLIN II
Viola
TENORINE
Cuss
f
p
(f)
(p)
ma Che più NON a


[95]
VIOLIN I
VIOLIN II
VIOLA
MANDOLINE
-mo.
BASS
VIOLIN I
(f)
(P)
MANDOLINE
Las-cia-mo
Si
BASS
p
f



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[105]
VIOLINI
VIOLIN II
VIOLA
VIOLONCELLO
a - - - - - no Che più non a
BASS
[110]
VIOLIN I
VIOLIN II
VIOLA
(CRESCENDO)
(CRESCENDO)
CRESCENDO
VIOLONCELLO
CRESCENDO
BASS
CRESCENDO


VIOLIN I
VIOLIN II
Viola
MANDOLINE
Bass
— mo.
Che più non a — — — —
[115]
VIOLIN I
VIOLIN II
Viola
MANDOLINE
— no.
Bass
f


VIOLIN I
VIOLIN II
Viola
MANDOLINE
Bass
[120]
VIOLIN I
VIOLIN II
Viola
MANDOLINE
Bass



Ricordi
Printed in U.S.A.


[1.25]
VIOLIN I
VIOLIN II
Viola
MANDANE
Bass
f
p
f p
f p
per-chear-verder mi fa-i, Bar-ba-ra! Che iN vaN lo
f p
VIOLIN II
VIOLIN II
Viola
MANDANE
Bass
f
(f)
f
bRa-mo? Che iN va — No lo
f

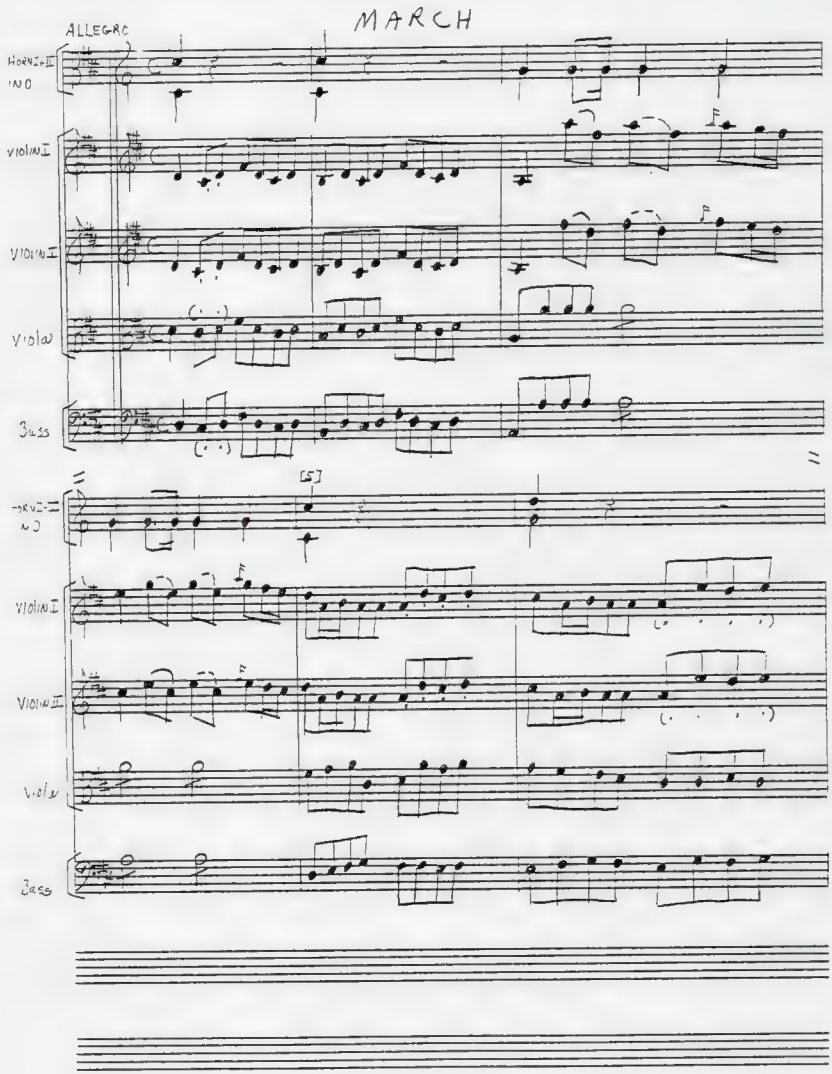


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[150]
VIOLIN I
VIOLIN II
VIOLA
MANCANE
Sed'un a - - mor a - - mor +i - -
Bass
DAL SEGNO
VIOLIN I
VIOLIN II
VIOLA
MANCANE
-Ran - - no Cre dei di tri - - on - far,
Bass
DAL SEGNO

SCENE VIII : SEMIRA

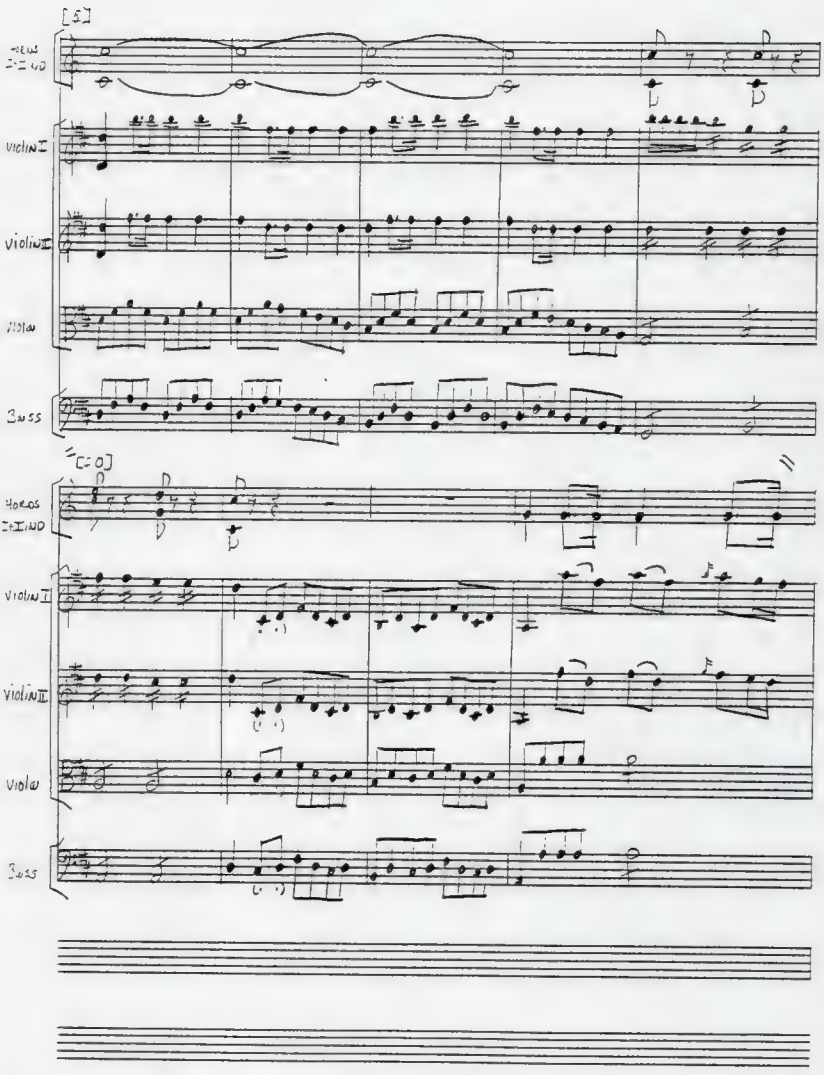




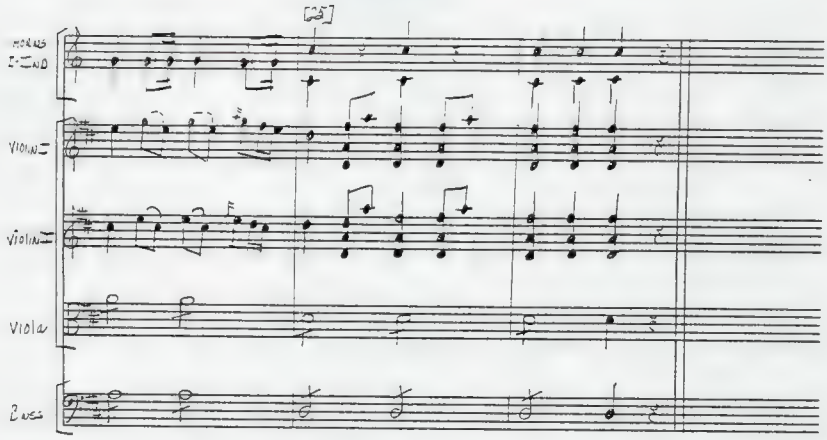
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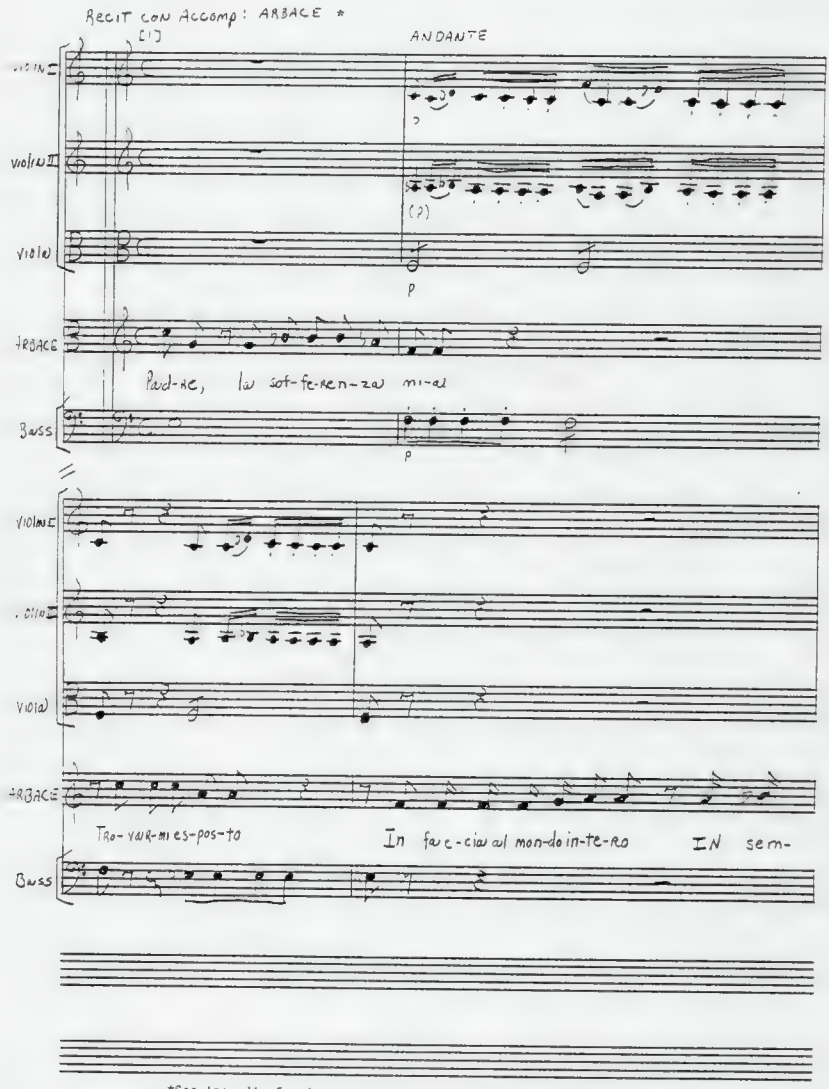
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VIOLIN
VIOLIN
VIOLA
ARTABANO:
MANDANE:
ARBACE
pad-re... (Ah, ch'io mi per-do!) Ad-di-o. (Io ge-lo!) (Io mo-RO!)
BASS



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YALE MUSIC PAPERS


[15]
VIOLIN I
VIOLIN II
TRIANGLE
VIOLIN I
VIOLIN II
VIOLA
TRIANGLE
BASS
p
f
(f)
tuo-i;
scu- sa! trus-



MUSIC PAPERS
Phone 732-0615


[20]
OBOE I
OBOE II
TRUMPET I + II
VIOLIN I
VIOLIN II
VIOLA
TREBLE
BASS
f
f
f
pur, non me ne lag-no; e,in ve-ce Di chia-mar-la ti-Rorn-na,



Following is the text of the

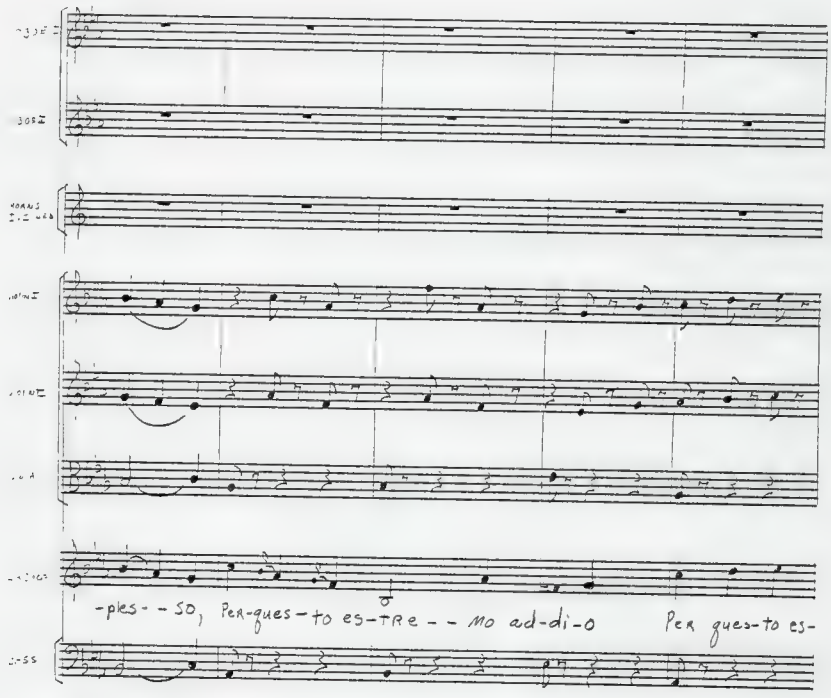
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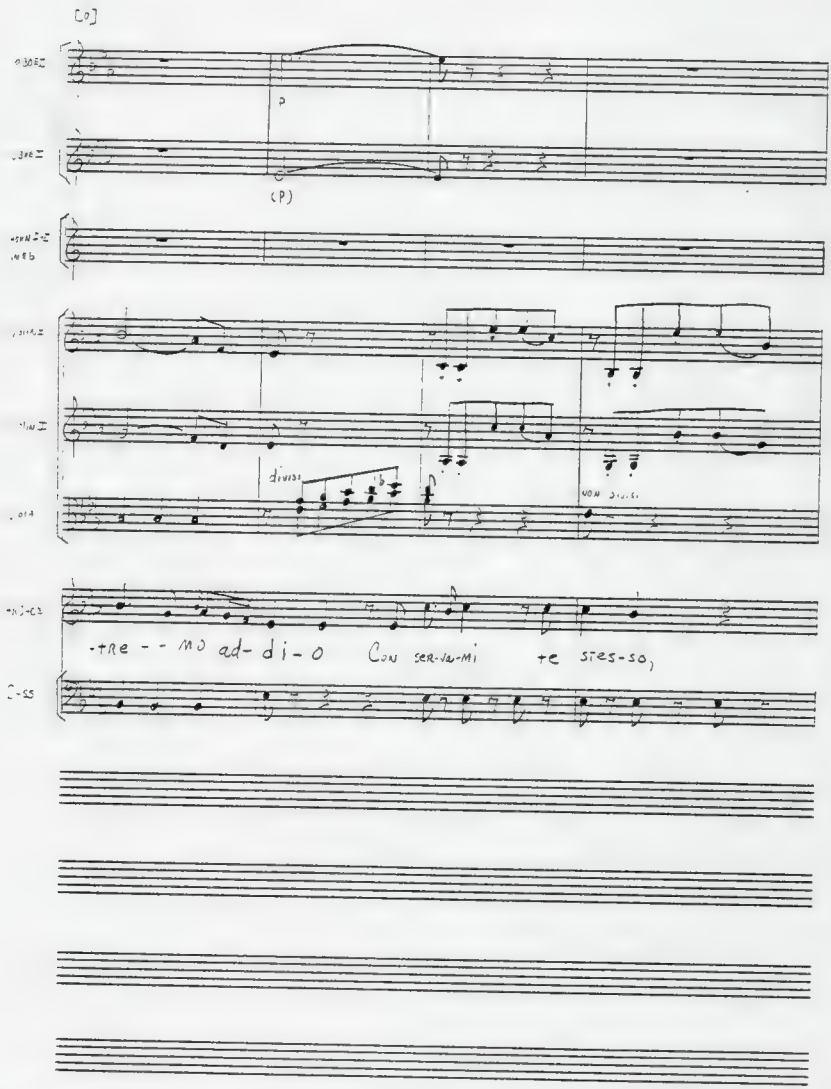
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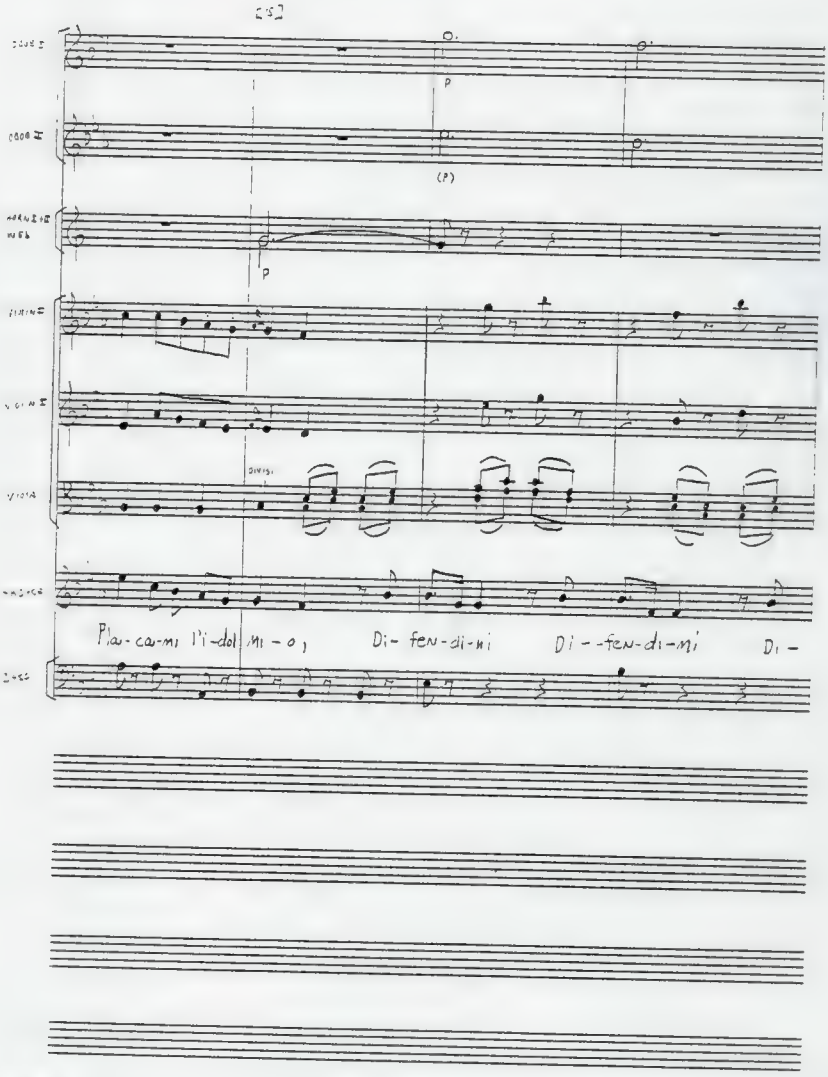
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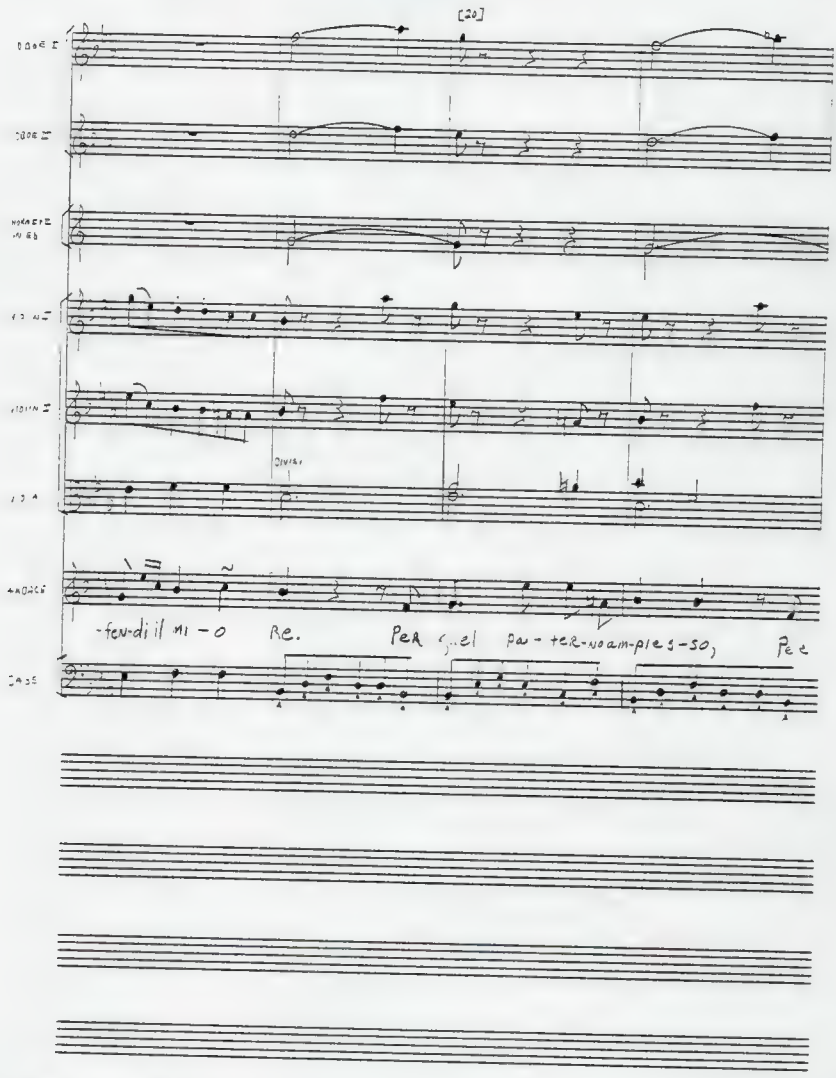




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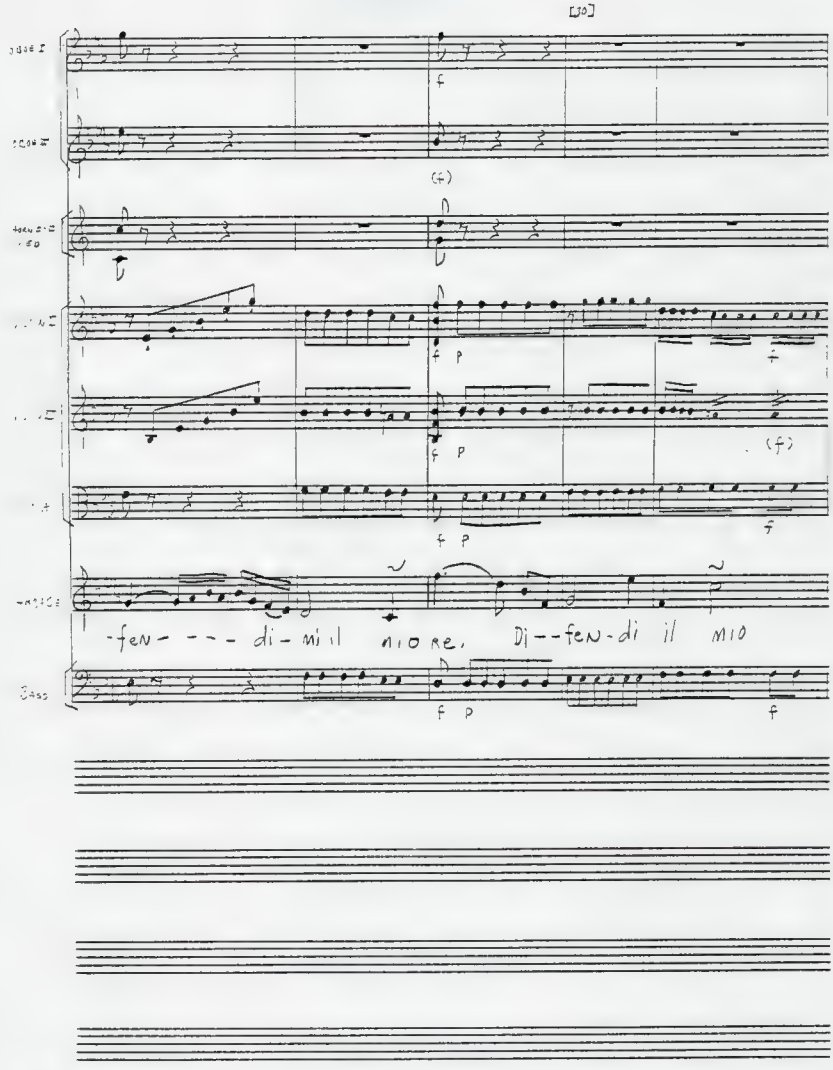
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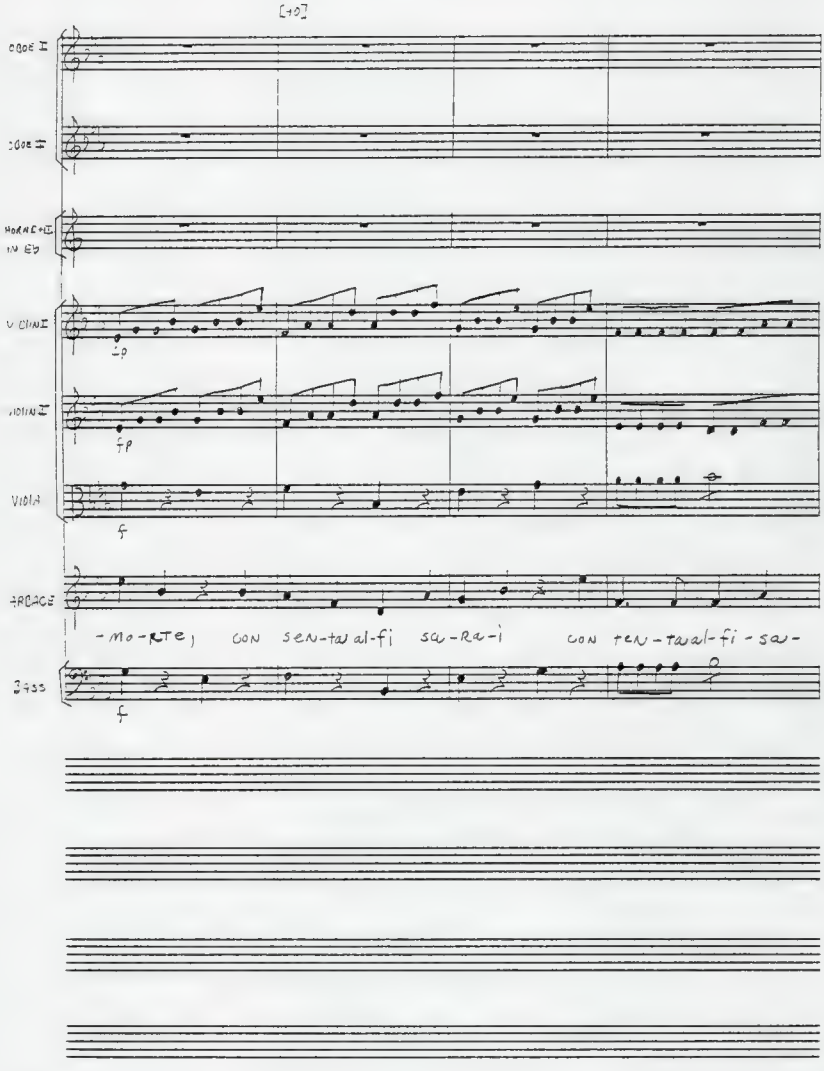


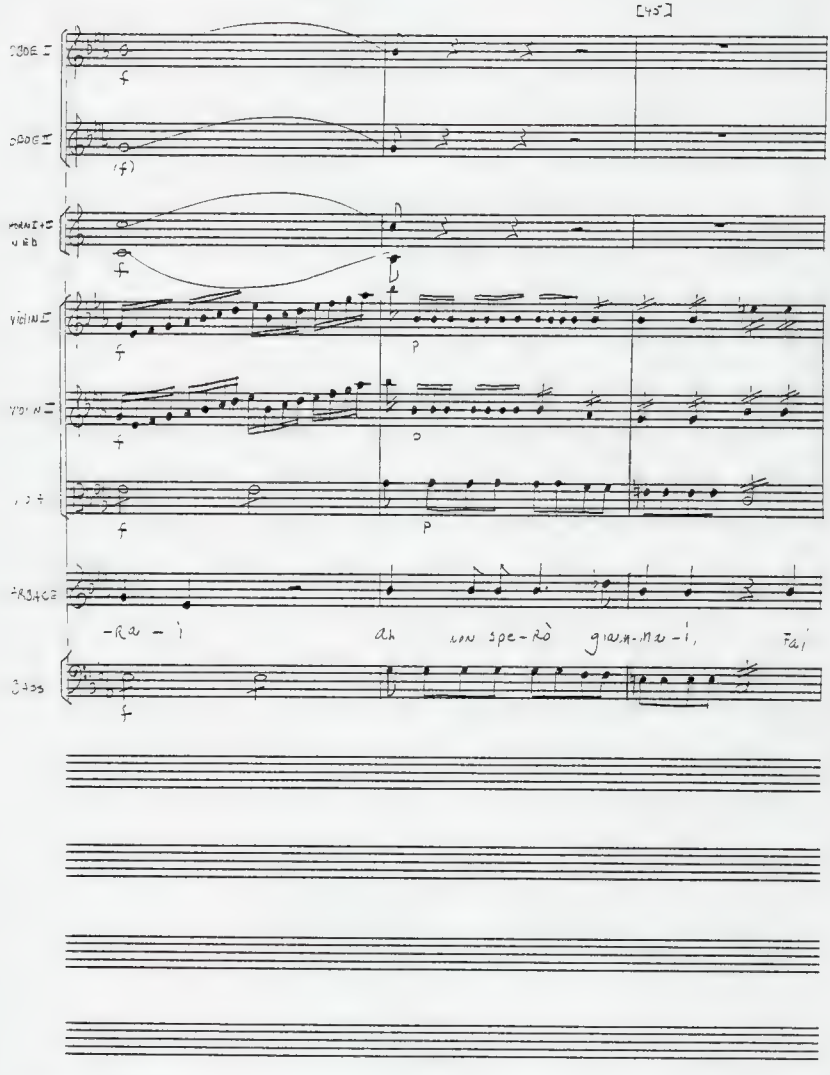
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OBOE I
OBOE II
HORNS I-II IN Eb
VIOLIN I
VIOLIN II
VIOLA
ARCADE
Ac.
BASS



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[40]
OBOE II
OBOE II
HORNS IN Eb
V. CLNI I
VIOLIN II
VIOLA
f
f
f
TROMBE
-mo-rte, con sen-ti-men-ti sa-cri con fer-vi-di-sa-
BASS
f



MUSIC SEARCH 12441 Riverside Drive
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OBOE I
OBOE II
HORN I-II
in Bb
CLARINET II
VIOLIN II
VIOLA
ARIACE
sor - te la mia fè, ah no
BASS



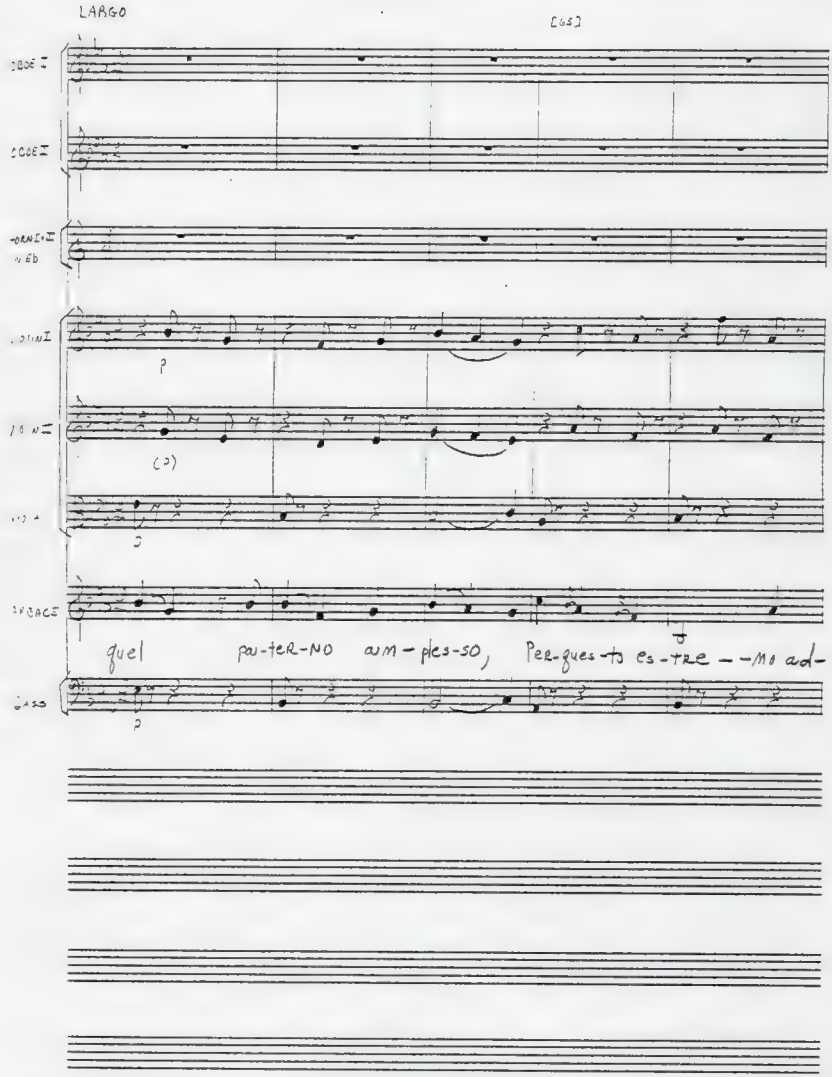
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[55]
OBOE I
OBOE II
HORN I
HORN II
VLN I
VLN II
VLA
VNSACE
fè Ful SOR-te la Mia fe
CELLO
f
p

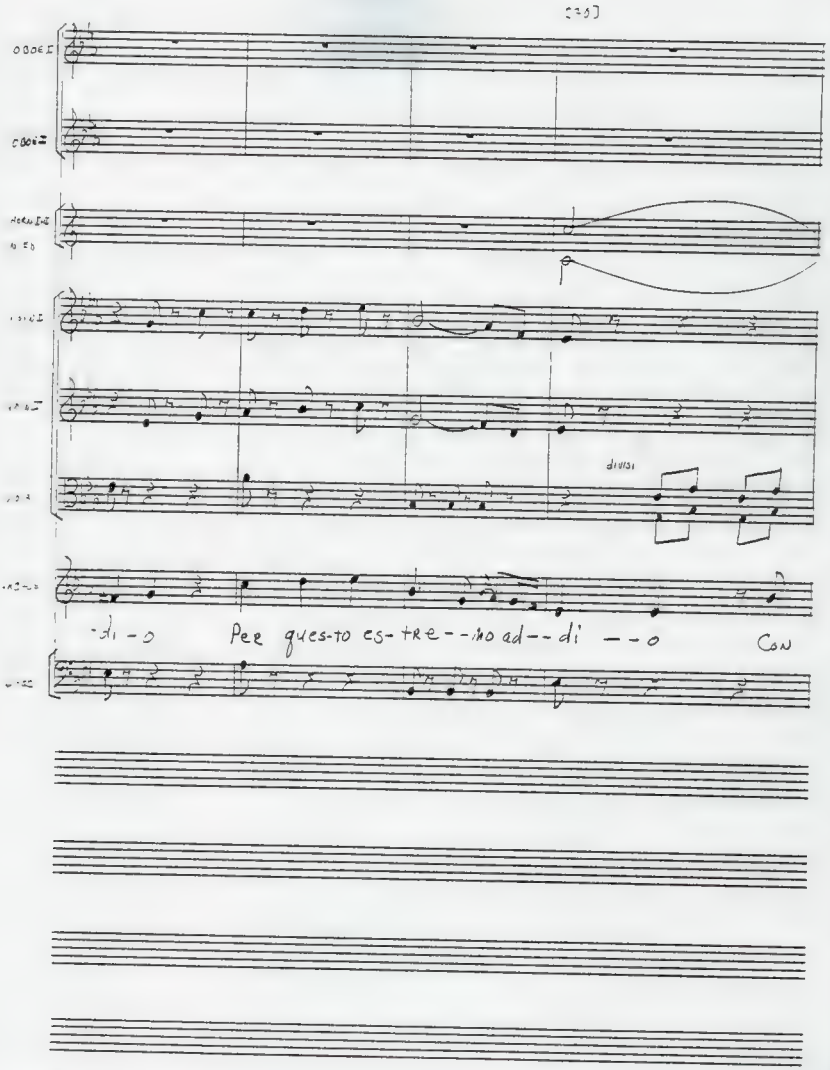


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[LO]
OBOE I
OBOE II
HORN I-II
IN ED.
VIOLIN I
VIOLIN II
VIOLA
TROMBONE
Io vado la MOR-te,
BASS
f
(f)



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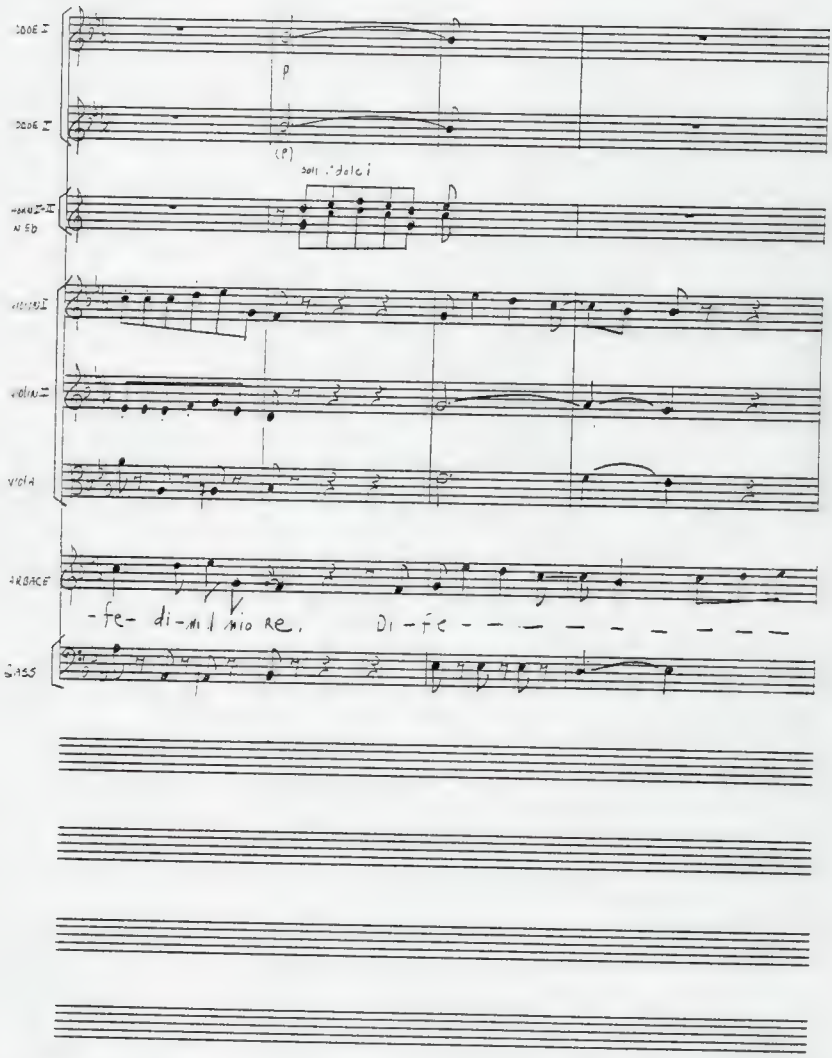


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[75]



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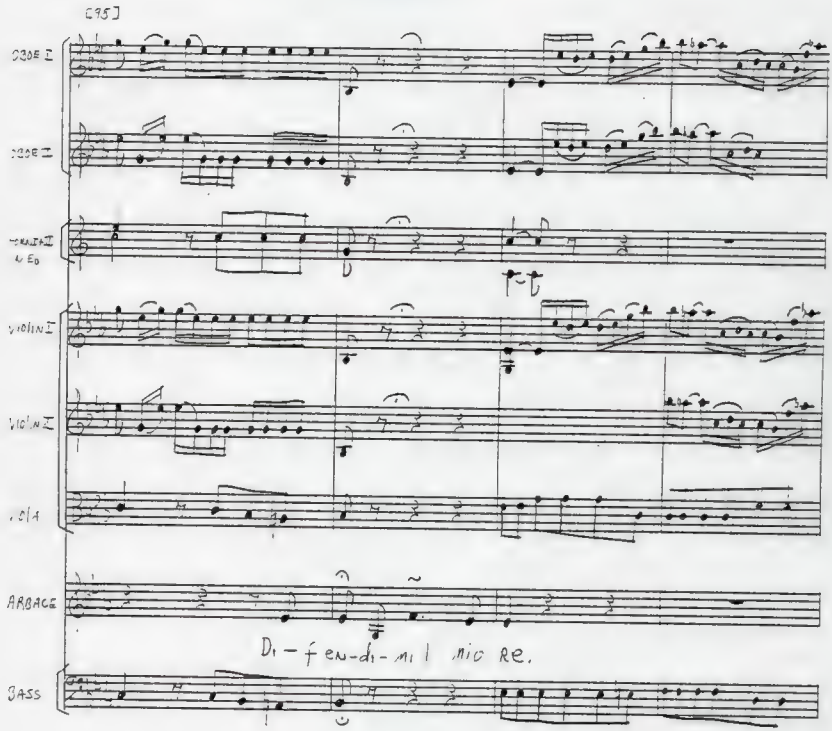
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[25]
(f)
f
f
f
f
Bass



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OBOE II
OBOE III
TRUMPET in Eb
VIOLA
VIOLIN II
VIOLA
CELLO
BASS
-mi il mio re. Di - fen-di-mi- l mio re.



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[100]
OBOE I
OBOE II
CLARINET
in Eb
VIOLIN I
VIOLIN II
VIOLA
ARPEGGE
BASS

SCENE IV: ARTASERSE AND Megabyzus

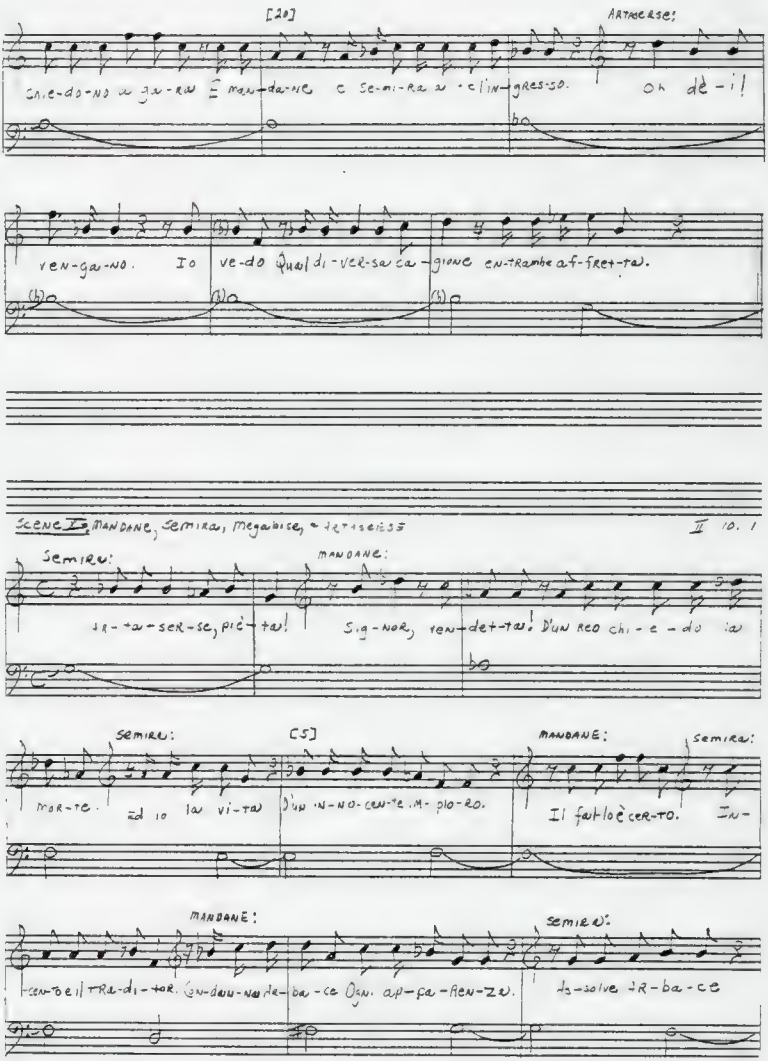
ARTASERSE:



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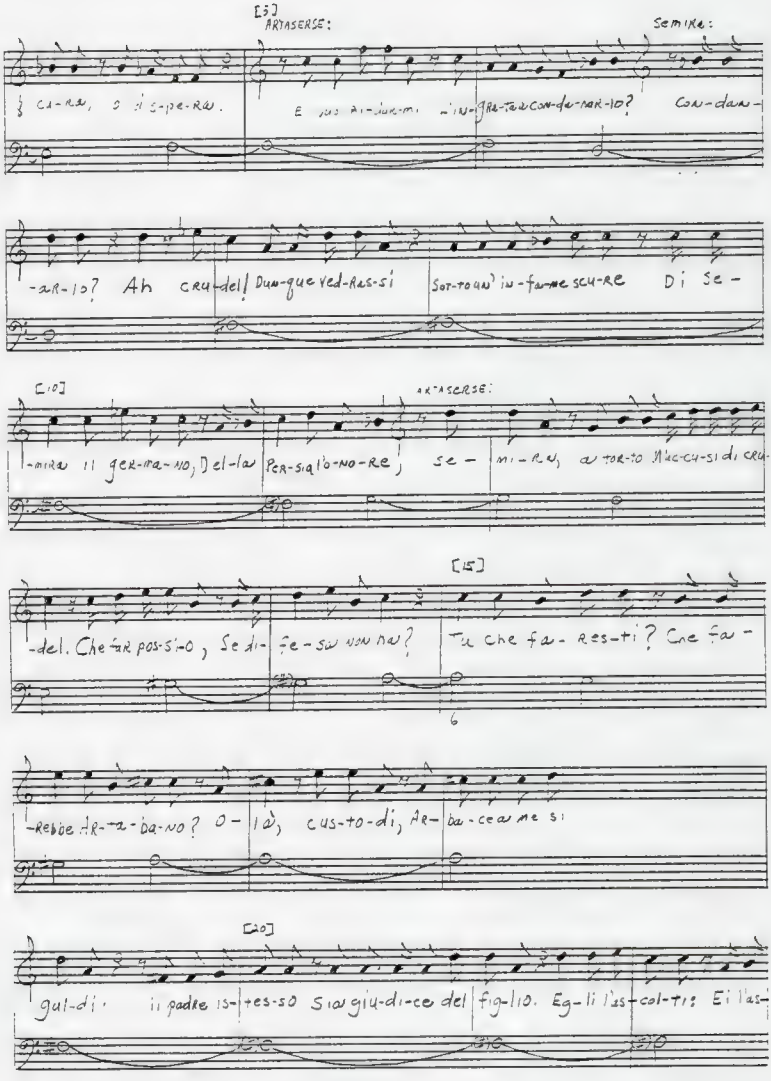


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[20]
ALTAMENTE:
Sa-le-do-no a gio-ir E Man-da-ne e Se-mi-ra a - cli-in-gres-so. Oh dè-i!
ven-ga-no. Io ve-do qual di-ver-sa ca-gione en-trambe af-fret-ta.
SCENE I: MANDANE, Semira, Megabise, e Artaserse II 10. 1
Semira:
MANDANE:
ir-ta-ser-se, piè-ta! Sig-nor, ven-det-ta! D'un reo chi-e-do ia
Semira:
[5]
MANDANE:
Semira:
mor-te. ed io la vi-ta D'un in-no-cen-te im-plo-ro. Il fatto è cer-to. In-
MANDANE:
Semira:
-cen-te il tra-di-tor. Giu-dun-que Ar-ba-ce Ogn. ap-pa-ren-za. Es-salve ir-ba-ce



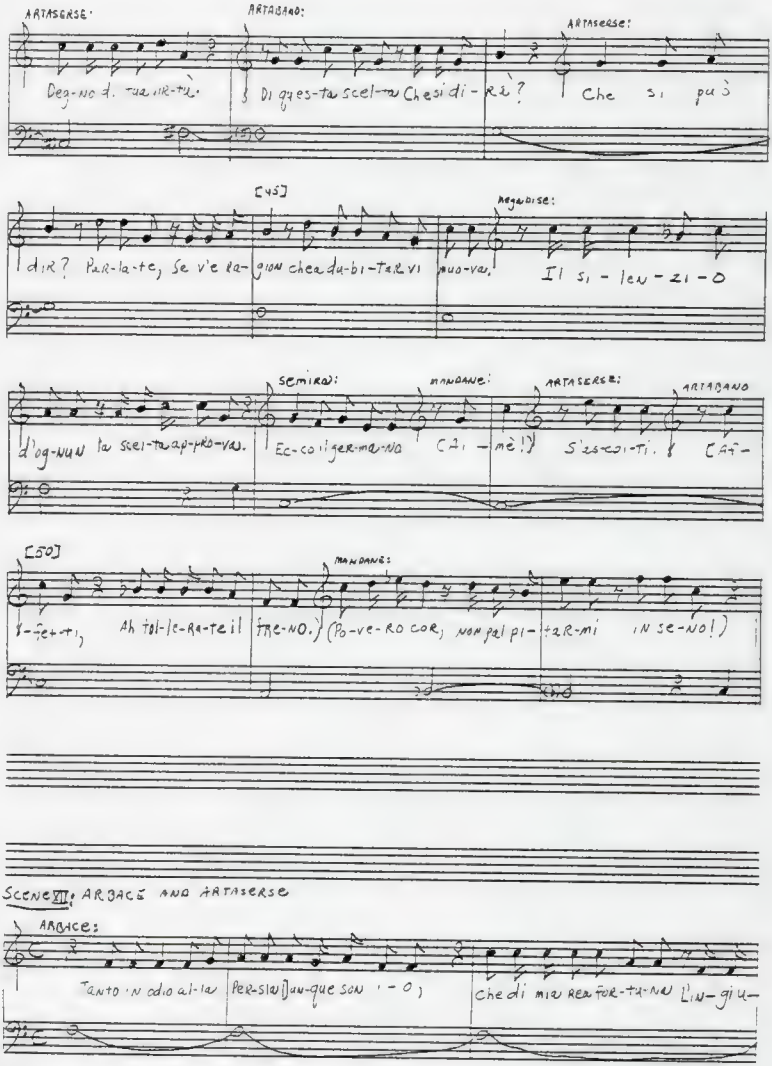
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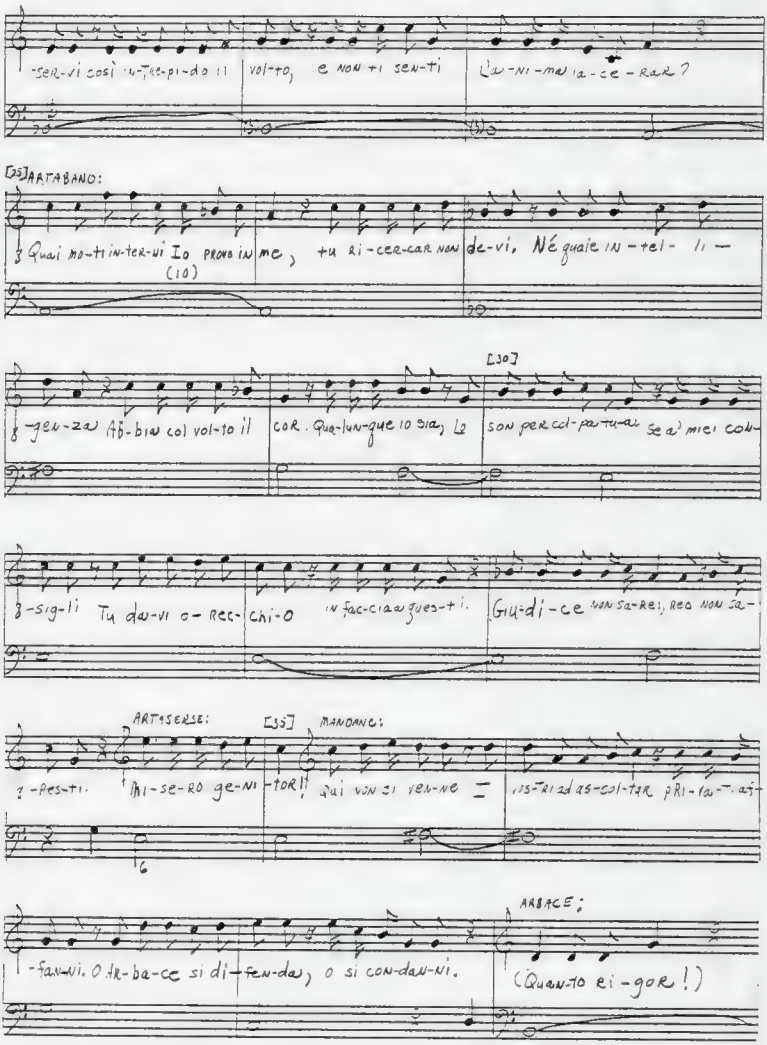
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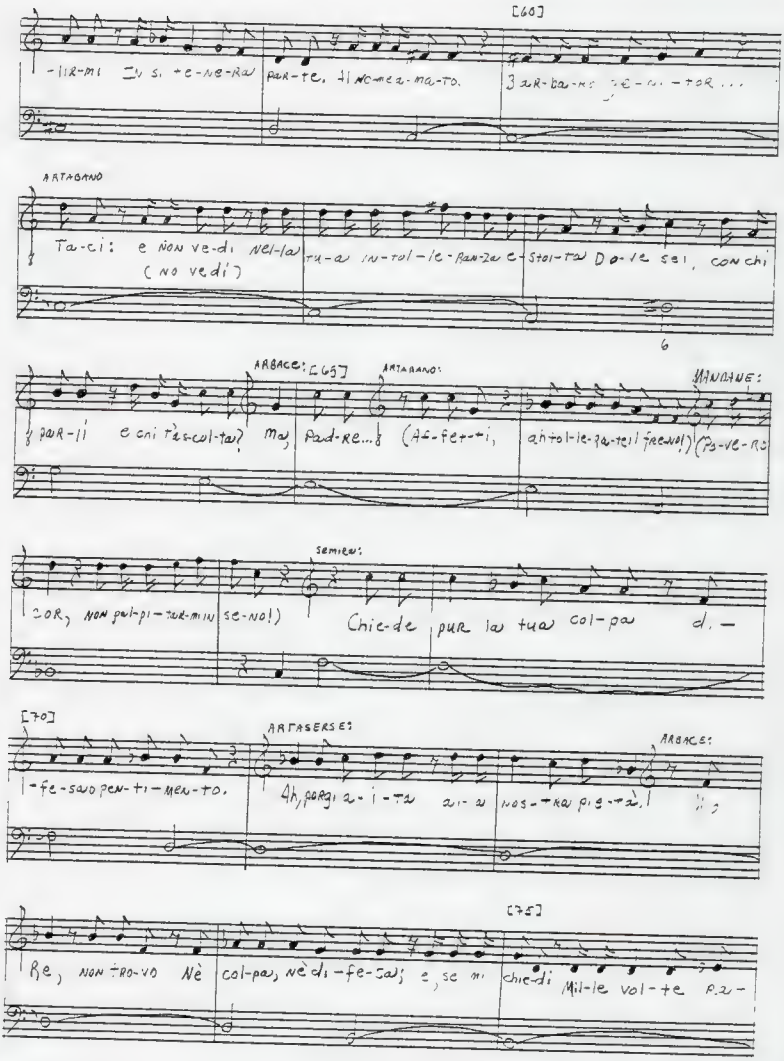


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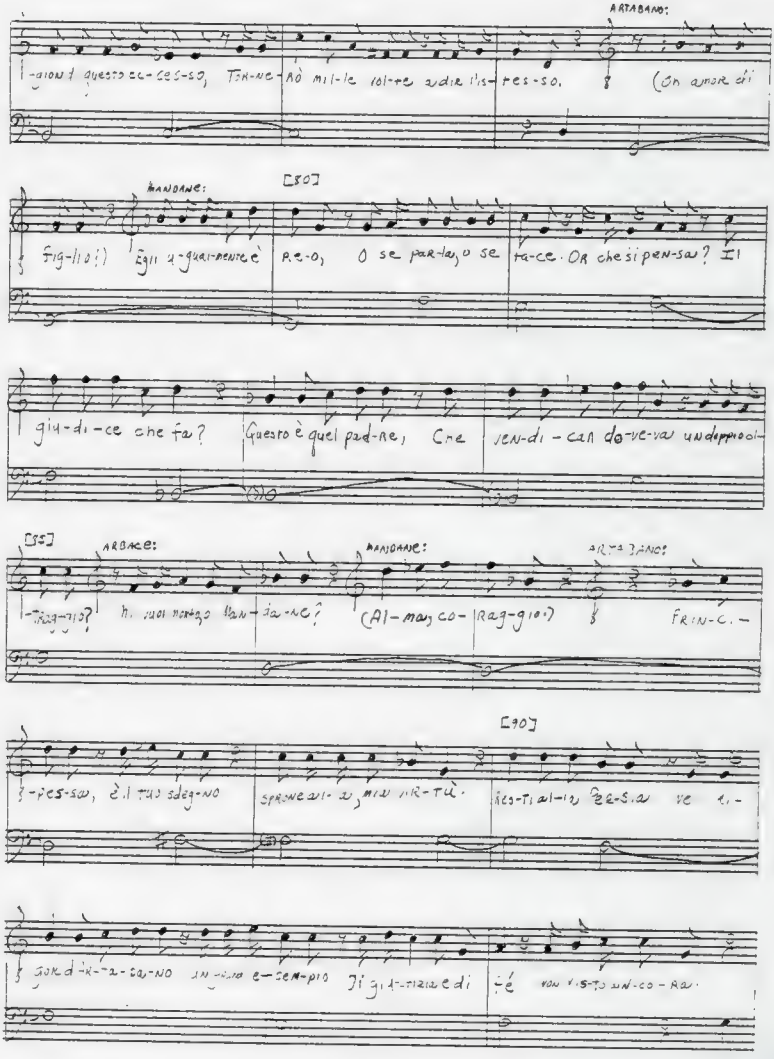

-ser-vi così in-ter-ro-pi-do ||
vol-to, e NON ti sen-ti
Giu-ni-mai a-ce-rar?
[25] ARTABANO:
Quai mo-ti in-ter-ni Io pro-no in
(10)
me, tu ri-cer-car non de-vi, Né qual e in-tel- li —
[30]
-gen-za Ab-bia col vol-to il
cor. Qua-lun-que io sia, Io
son per col-pa tua, se a' miei con-
-sig-li Tu de-vi o-rec-chi-o
in fac-cia a que-sti. Giu-di-ce non sa-rei, Reo non sa-
ARTASERSE:
[35] MANDANE:
-Re-sti. Mi-se-ro ge-ni-tor! qui non si ven-ne
ris-ri-zdas-col-tar pri-ma
-fan-ni. O Ar-ba-ce si di-fen-de, o si con-dan-ni.
ARBACE:
(Quan-to ri-gor!)



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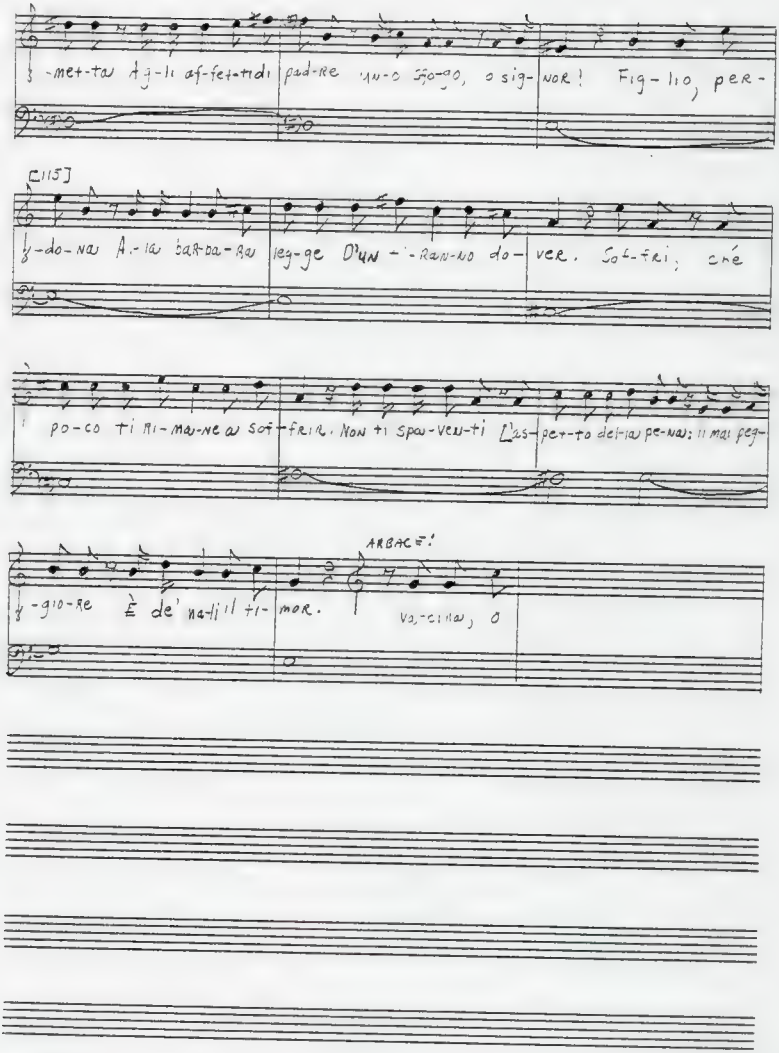
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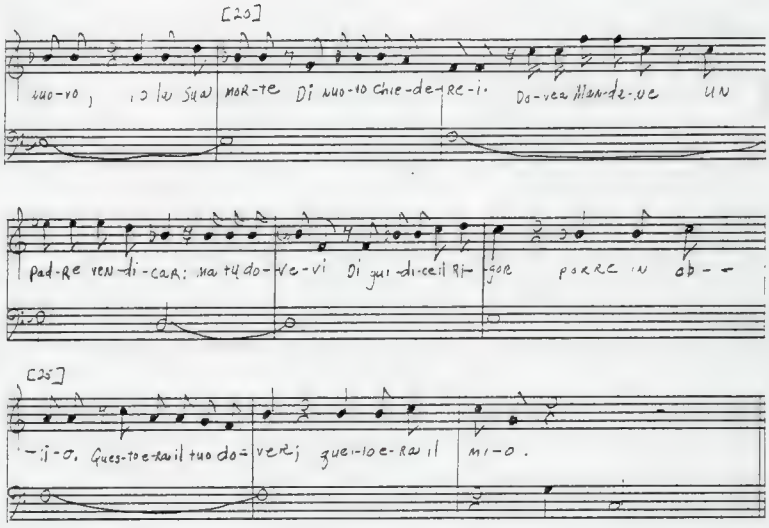


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met-tan dg-li af-fet-tuo-si pad-re uno sfo-go, o sig-nor! Fig-lio, per-
[115]
-do-nar A-ia bar-ba-ra leg-ge D'un-'-ran-no do-ver. Sof-fri, ché
po-co ti ri-mar-ne a sof-frir. Non ti spa-ven-ti l'as-per-to del-la pe-na: il mai peg-
-gio-re È de' nad-ll ti-mor. ARBACE! Va,-ci-na, o

SCENE XIII: MANDANE, ZATARSENE, SEMIRAMIS AND ARTABANO





FOLLOWING: THO IDEA OF MADONNE

VA TRA LE SELVE IRCANE

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ARIA



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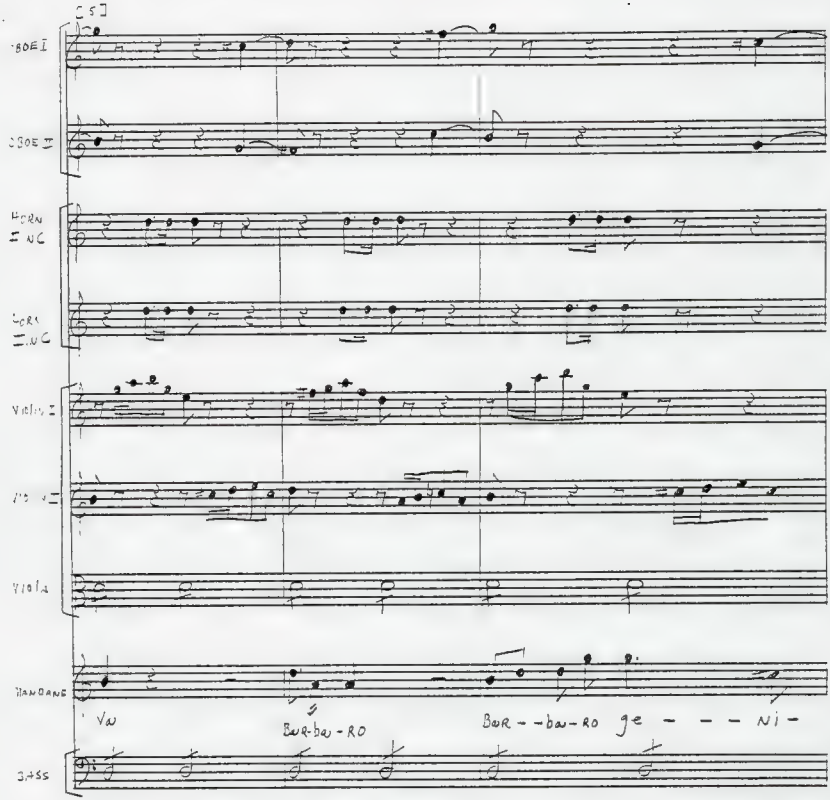
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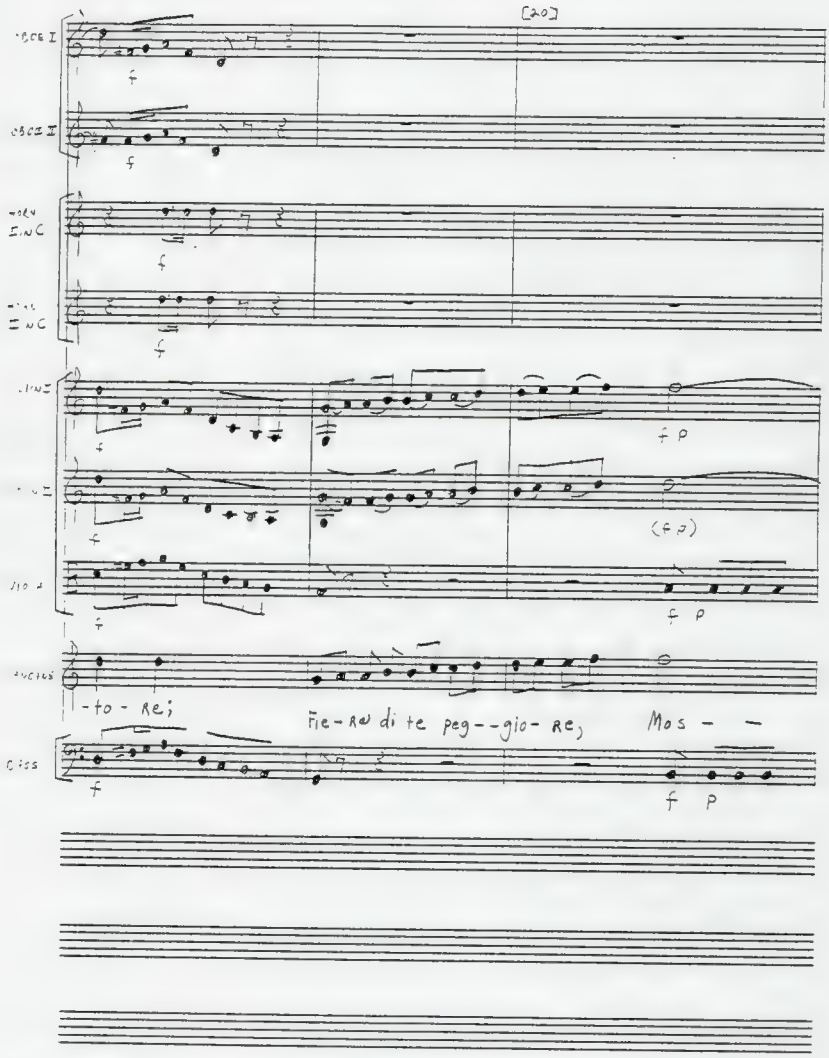
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[20]
-to - Re;
Fie - ra di te peg - - gio - re, Mos - -

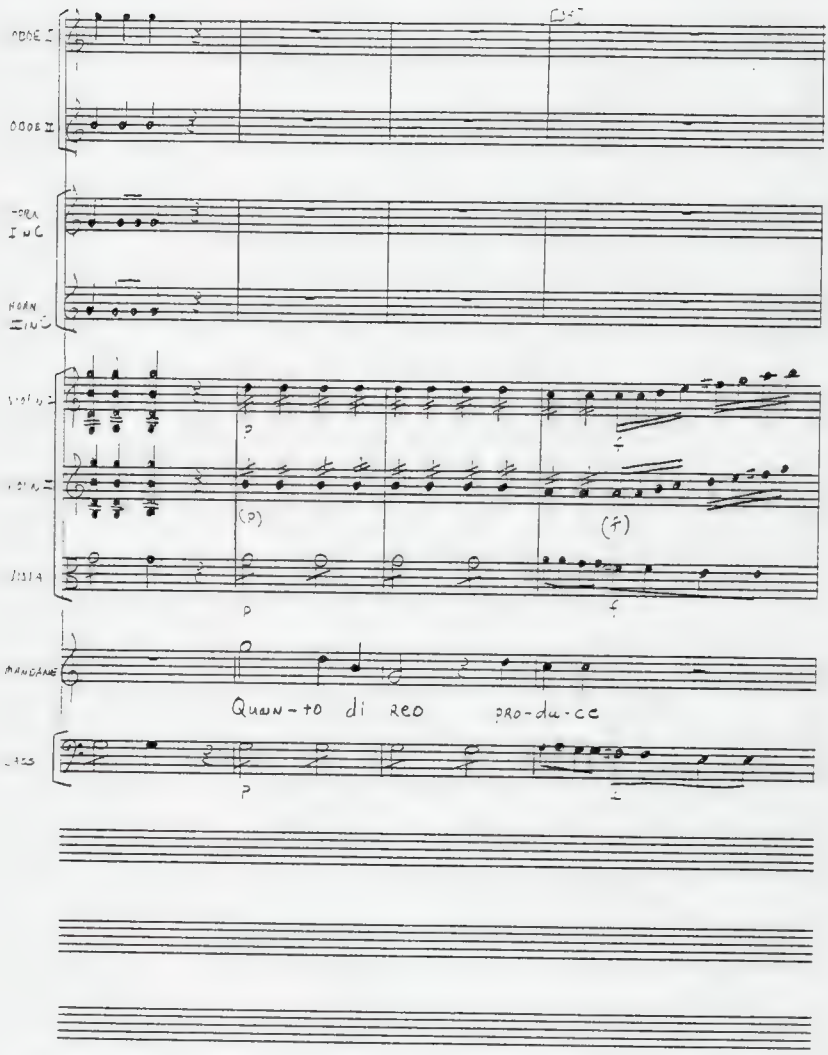


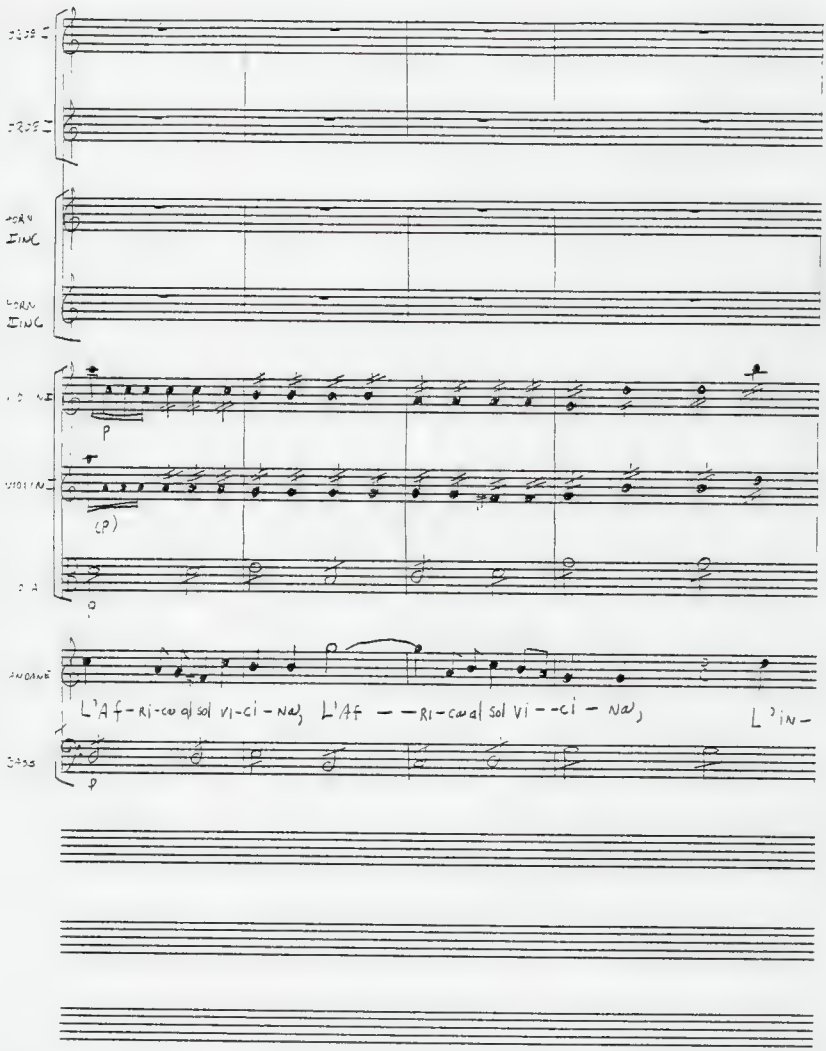
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[25]
OBOE
OBOE
HORN
HORN
(f)
f
(p)
(f)
f
Mes-saro peg-gior non v'è. peg-gior non v'è.
f
f



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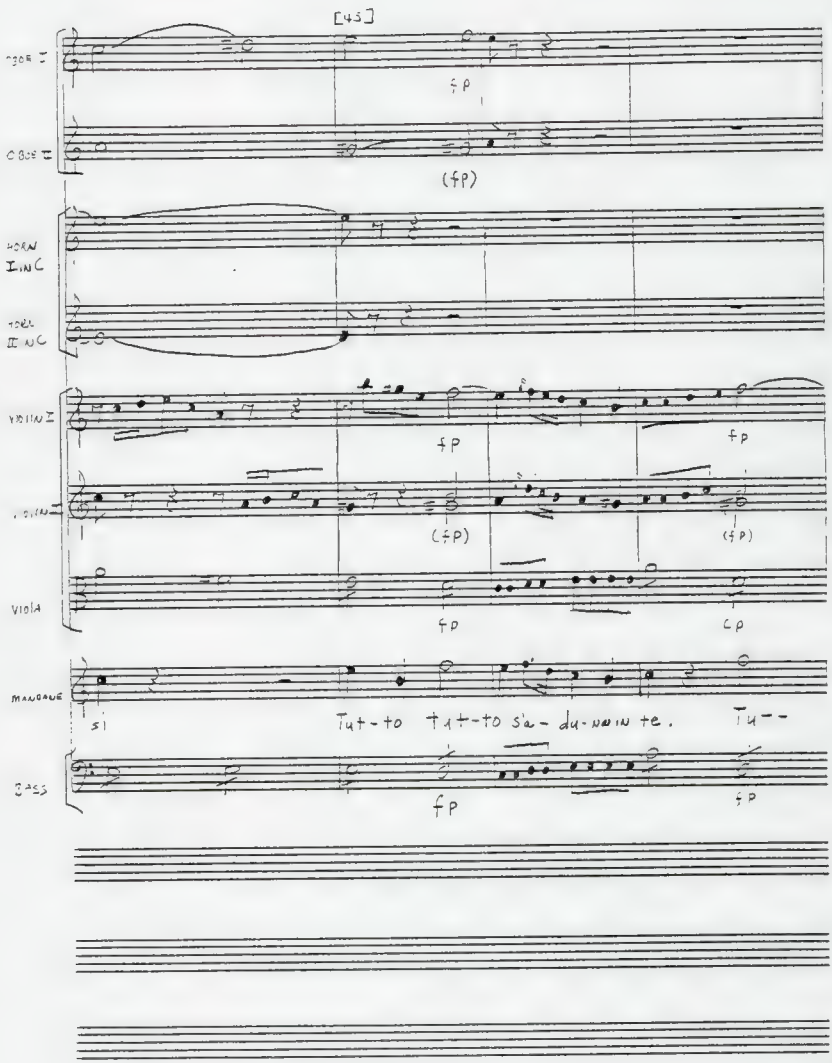

OBOE I
OBOE II
HORN I IN C
HORN II IN C
VIOLIN II
VIOLA
MANDOLINE
BASS
(p)
(f)
Quan-to di reo pro-du-ce



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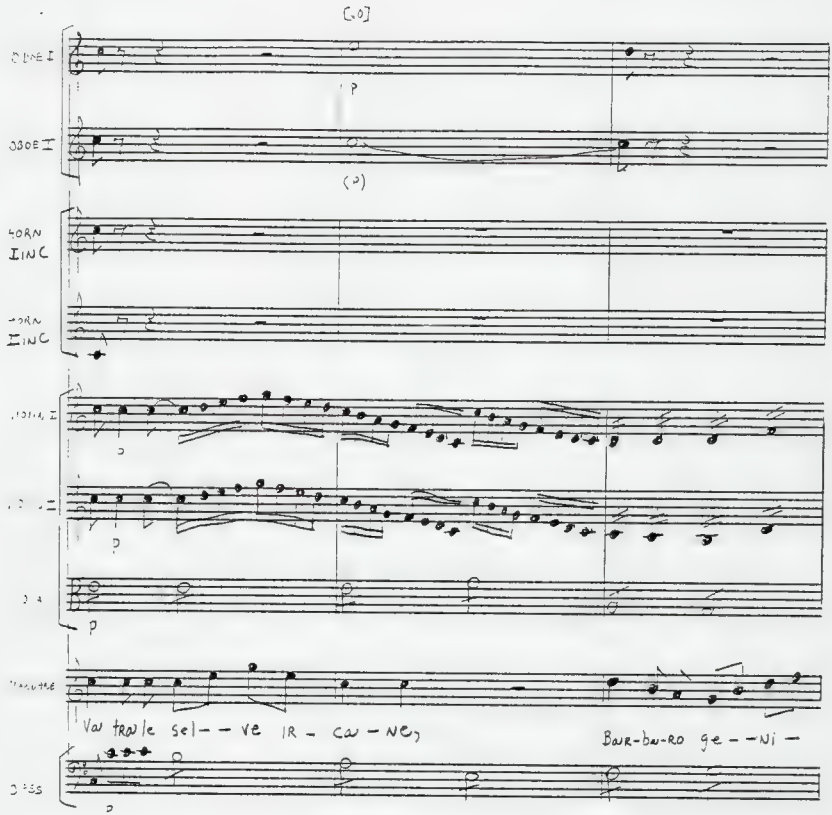
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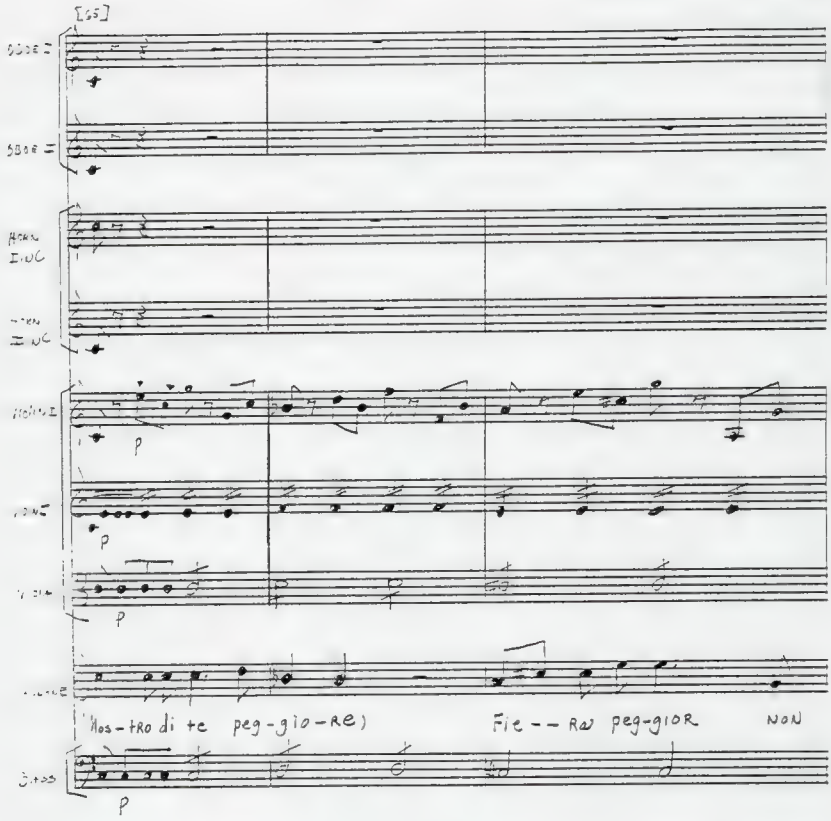
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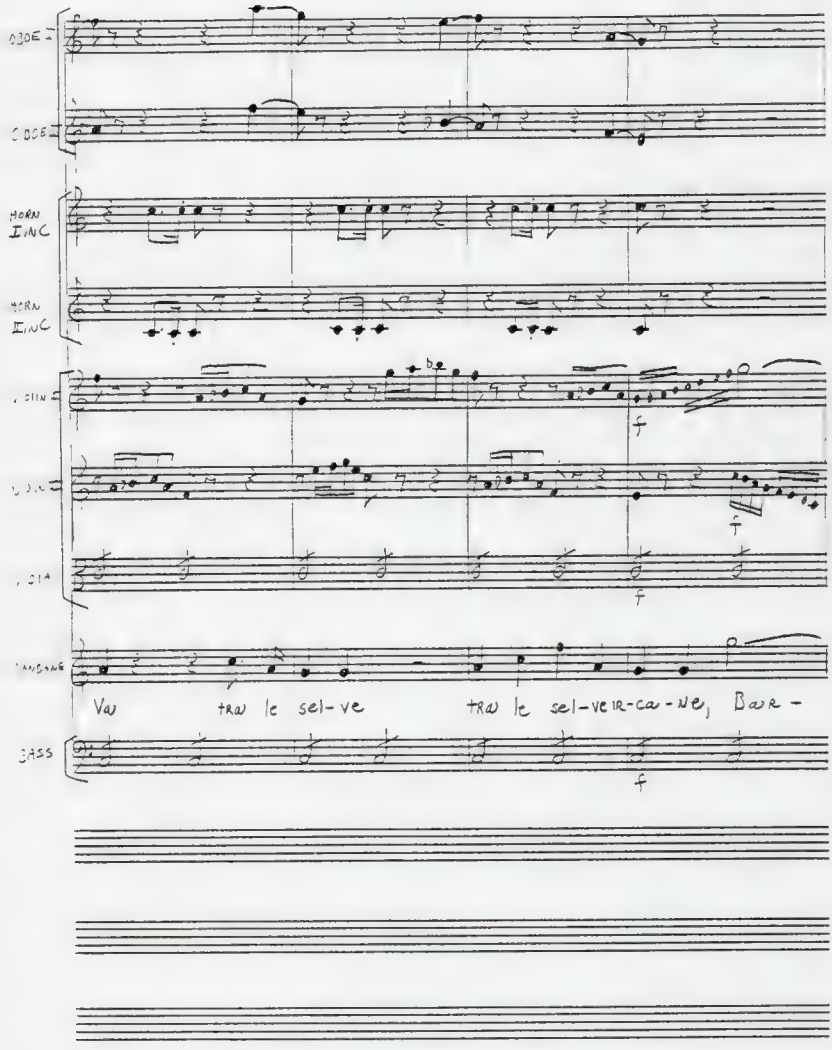


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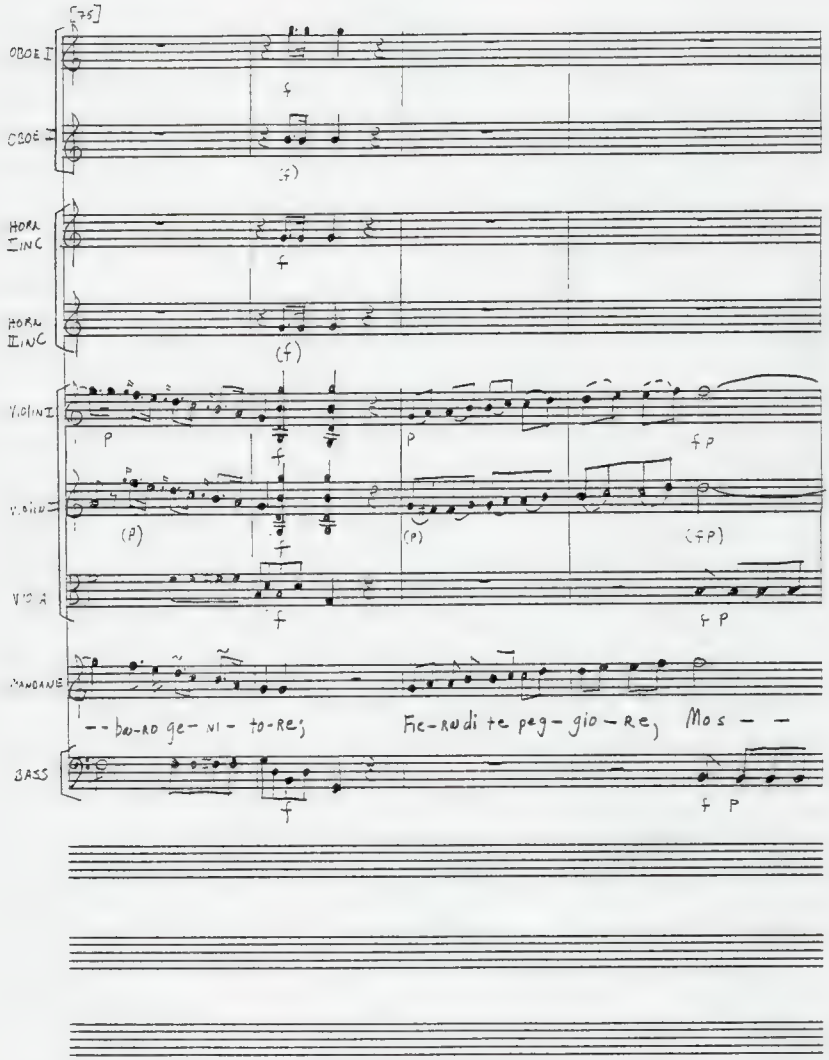

[55]
BASS
p
p
p
Nos-tro di te peg-gio-re)
Fie--Ro peg-gioR
NON
p



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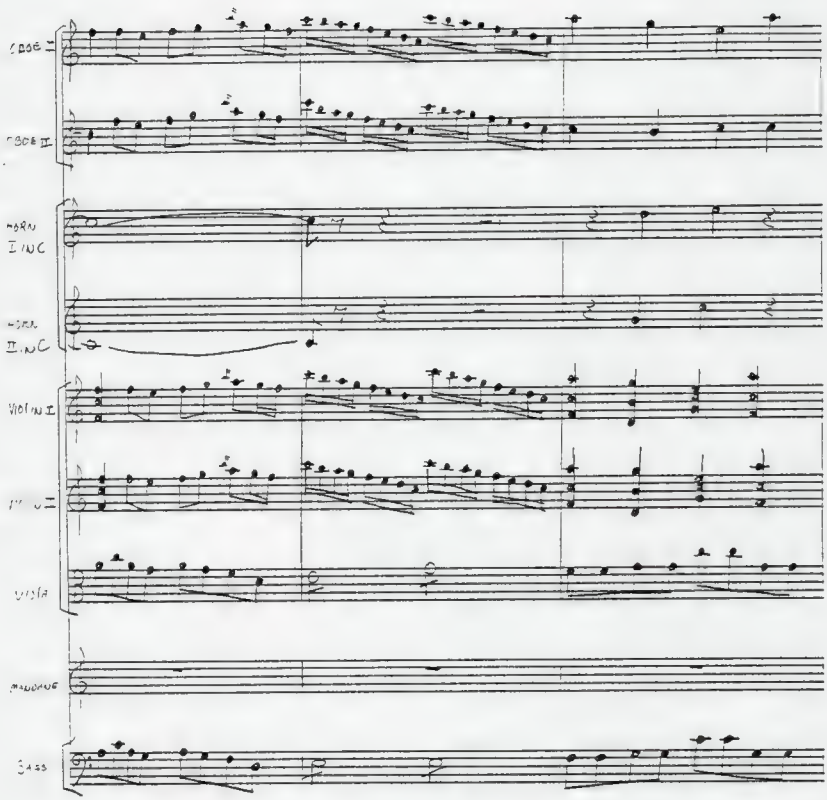

[75]
OBOE I
OBOE II
HORN I IN C
HORN II IN C
VIOLIN I
VIOLIN II
VIOLA
MANDANE
BASS
--bu-RO ge-NI-to-RE; Fe-RU di te peg-gio-RE, Mos --



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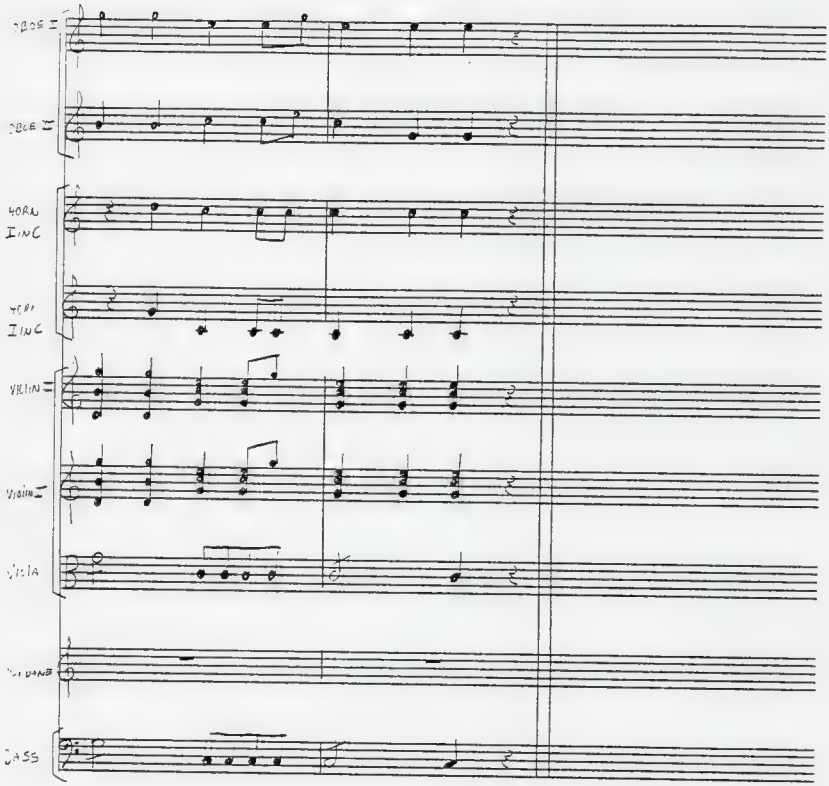


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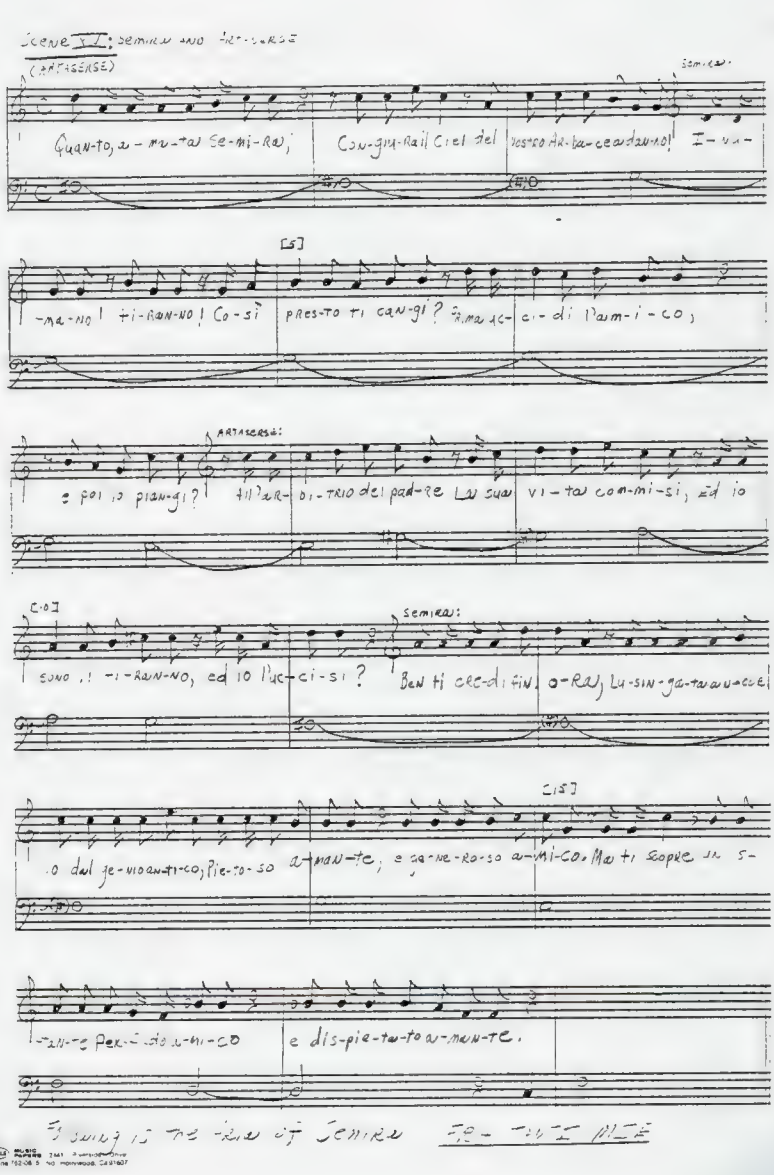


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[90]



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Scene XI: Semiramo and Ierarse
(Artaserse)
Semiramo
Quanto, o mortal Semiramo, Congiurail Ciel del vostro Arbace a danno!
Ierarse
Ma no! ti-ranno! Così presto ti cangi? Amarci di Palmico,
Artaserse:
e poi io piangi? Il Padre di-trio del padre La sua vita commisi, ed io
[10]
sono, i-ranno, ed io l'uccisi?
Semiramo:
Ben ti credi fin o-ra, Lusingata anco del
[15]
lo del generoso Pietoso amante, e sarà roso amico. Ma ti scopre in
Senile pensiero e dispietato amante.
Ierarse: Tu sei il reo di Semira

ARIA*



*See Appendix concerning this aria

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HORN
IN F
HORN
IN F
(cf)
VIOLIN I
VIOLIN II
VIOLA
CELLO
BASS
f

[15]



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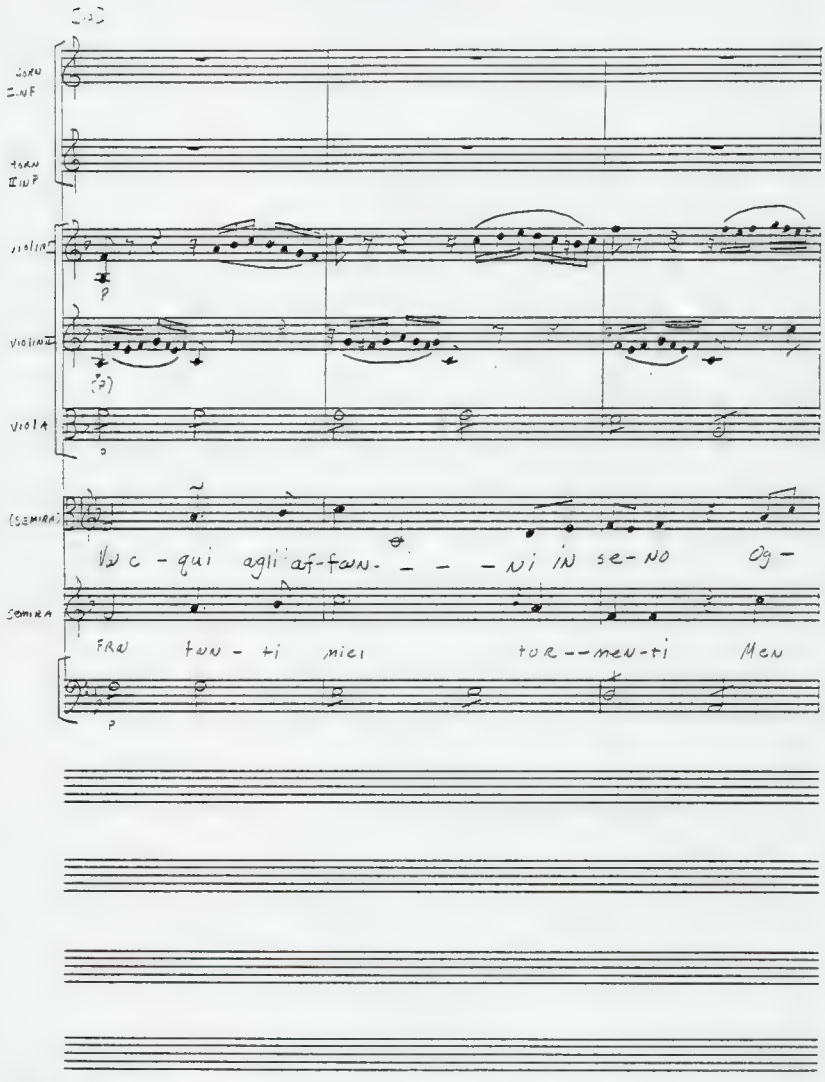


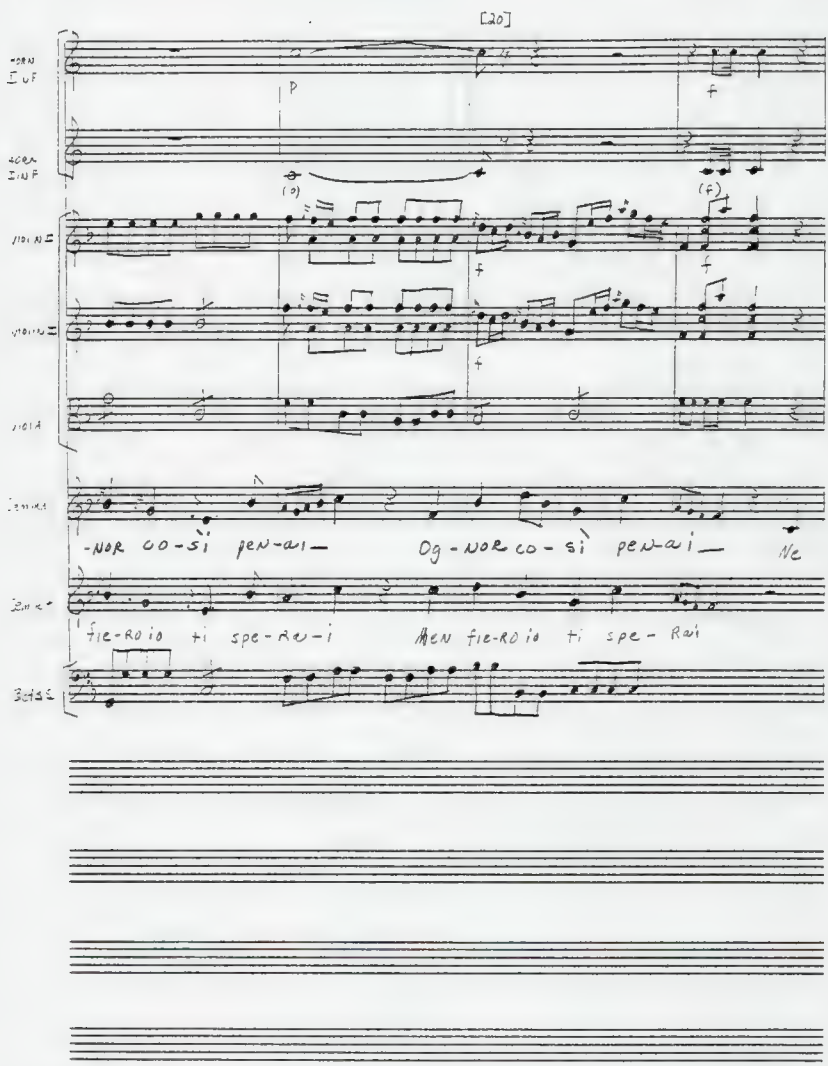
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HORN I in F
HORN II in F
VIOLIN I
VIOLIN II
VIOLA
(SEMIRA)
SEMIRA
Ve - qui agli af-fan- - - - ni in se-no Og-
FRA fan - ti miei tor--men-ti Men


[20]
p
f
(p)
(f)
-NOR CO-SI PEN-AI—
Og-NOR CO-SI PEN-AI—
Ne
fie-RO io ti spe-Rai-i
MEN fie-RO io ti spe-Rai



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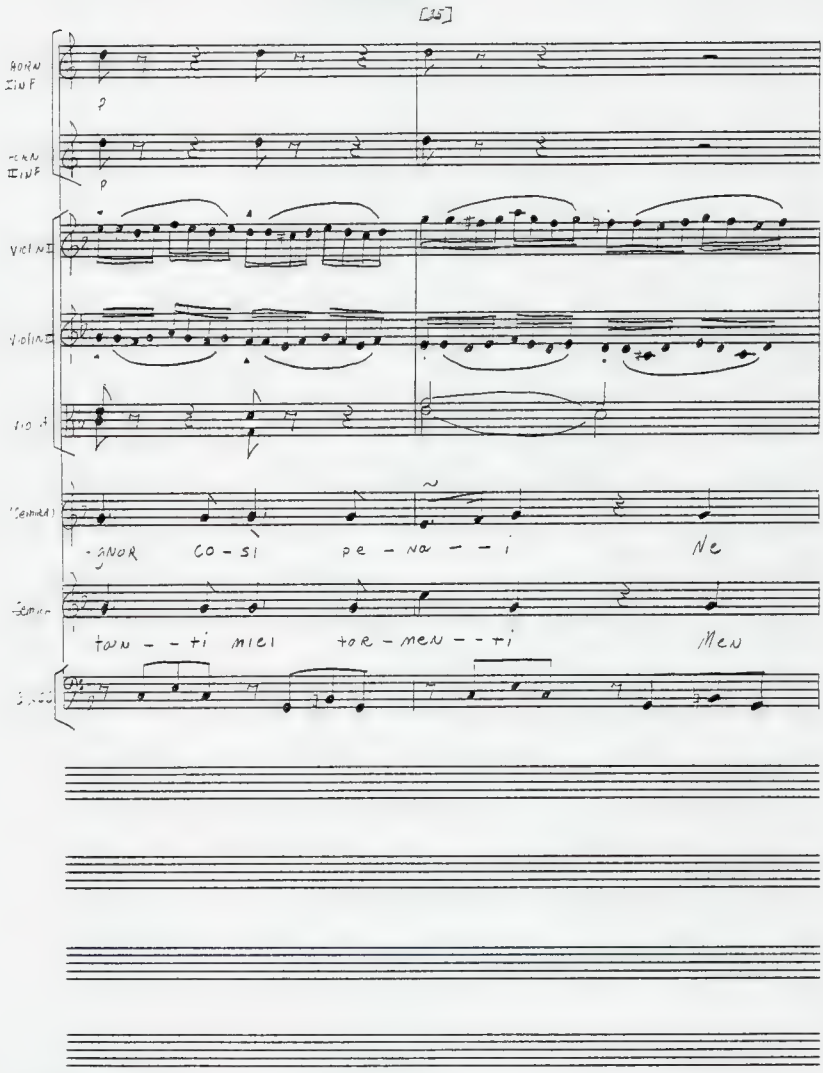


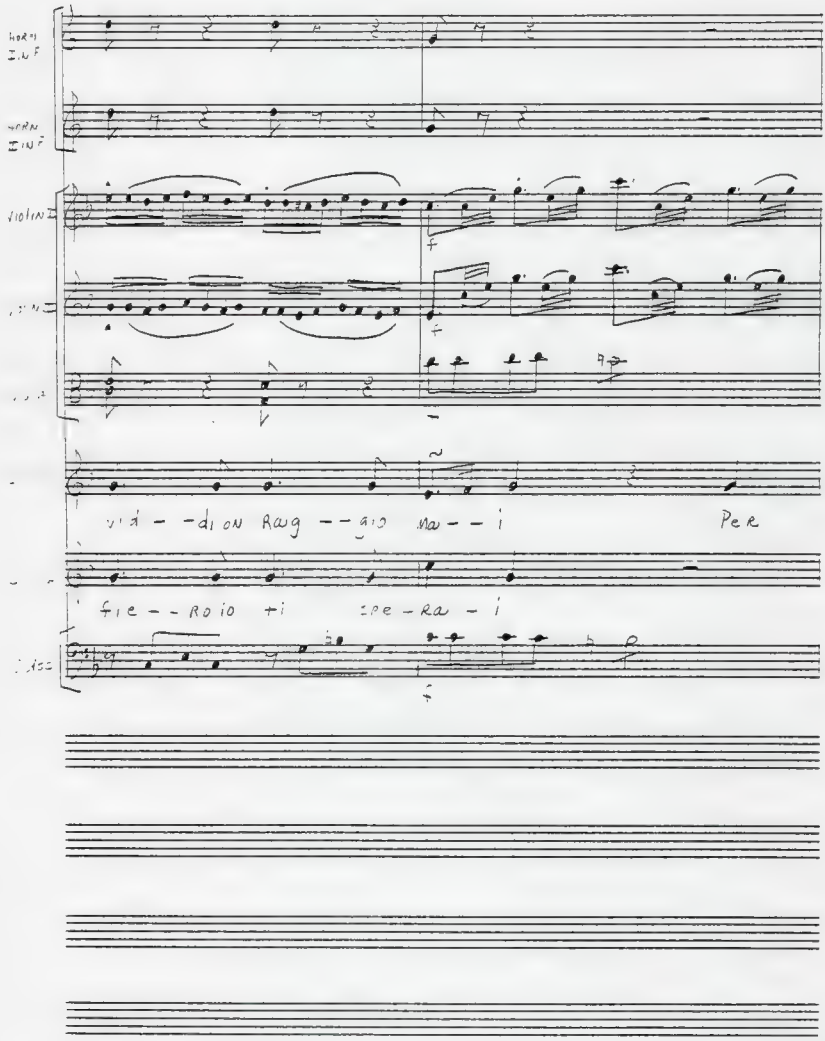
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[30]
HORN I IN F
HORN II IN F
VIOLIN I
VIOLIN II
VIOLA
CELLO
BASS
fp
fp
fp
fp



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[25]
HORN
2 INF
HORN
2 INF
VIOLIN I
VIOLIN II
VIOLA
(SEMBLA)
SIGNOR CO - SI PE - NA - - I NE
TAN - - TI MIEI TOR - MEN - - TI MEN



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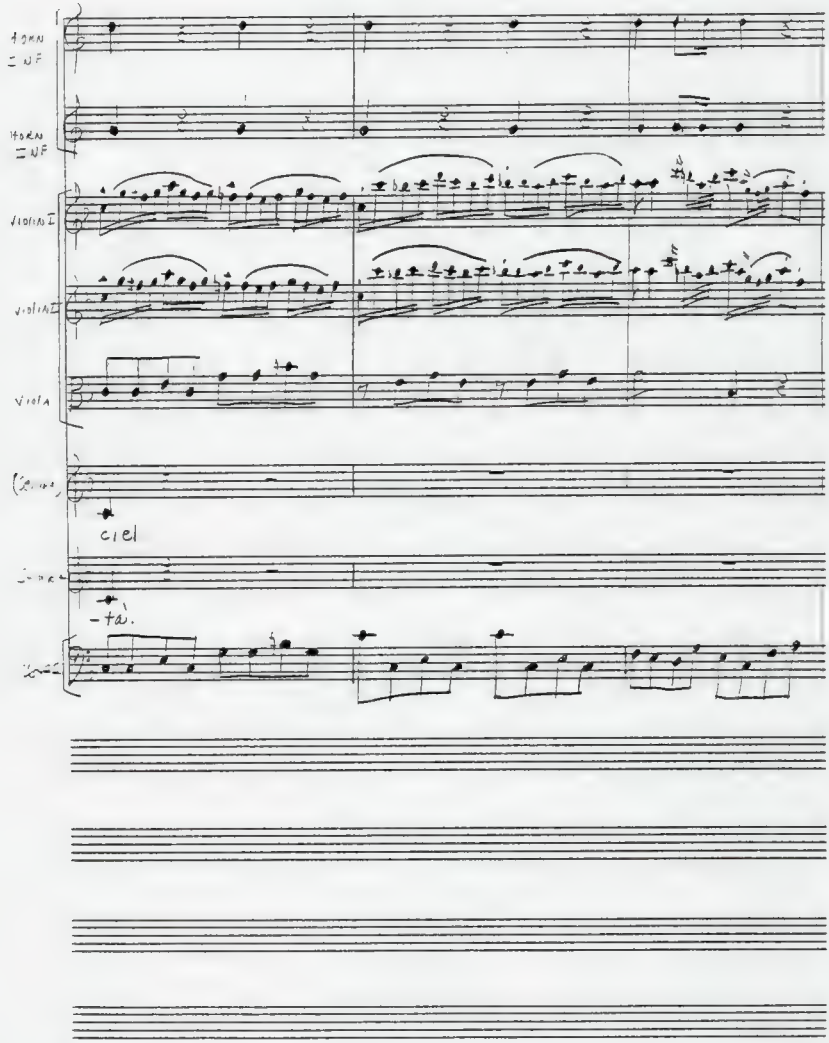


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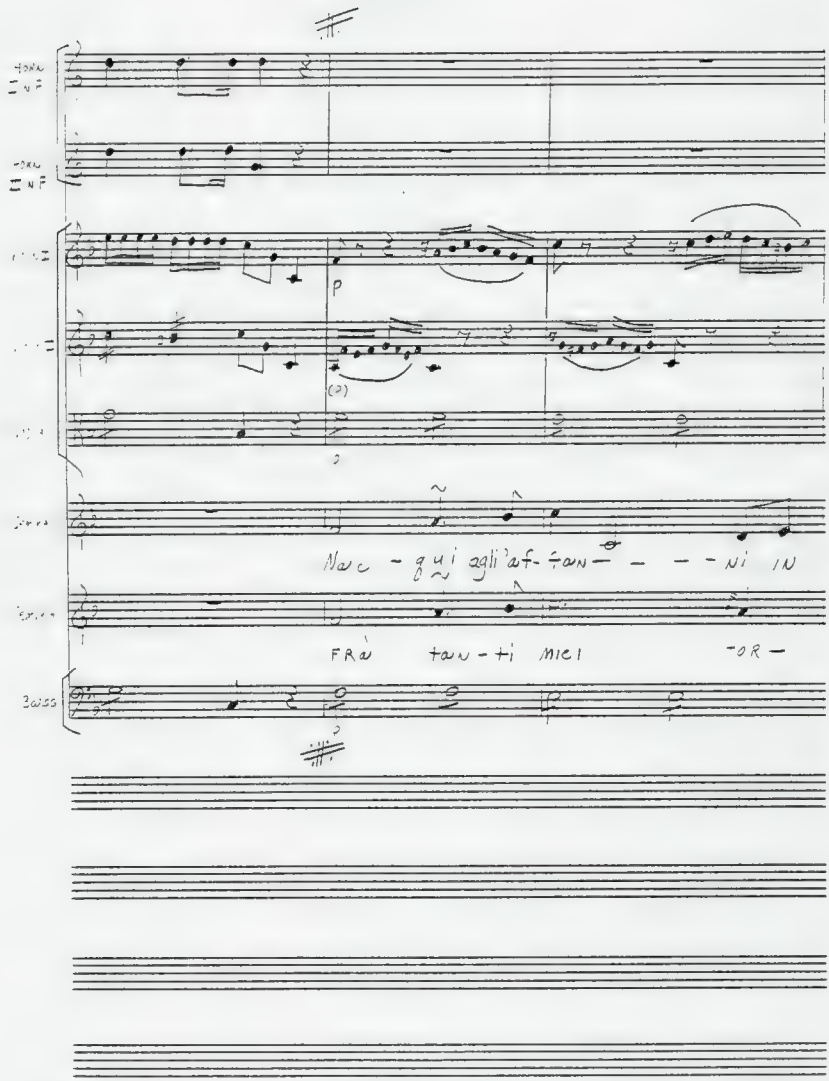


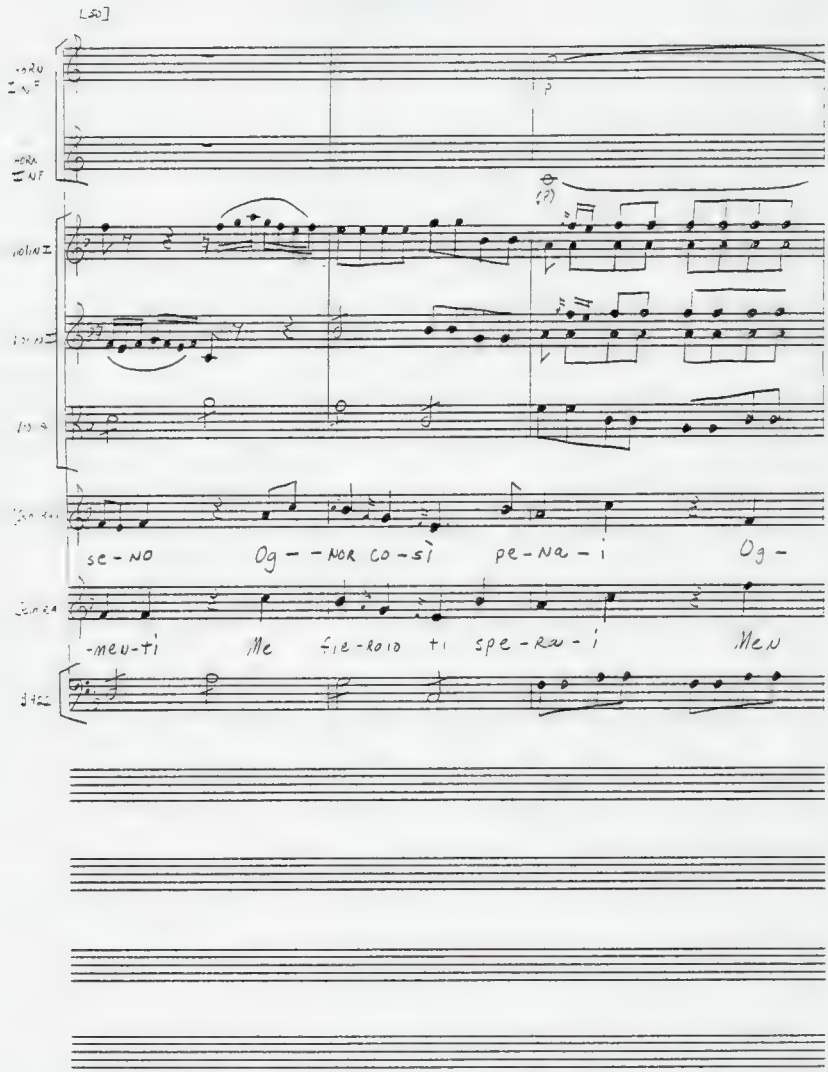
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[45]



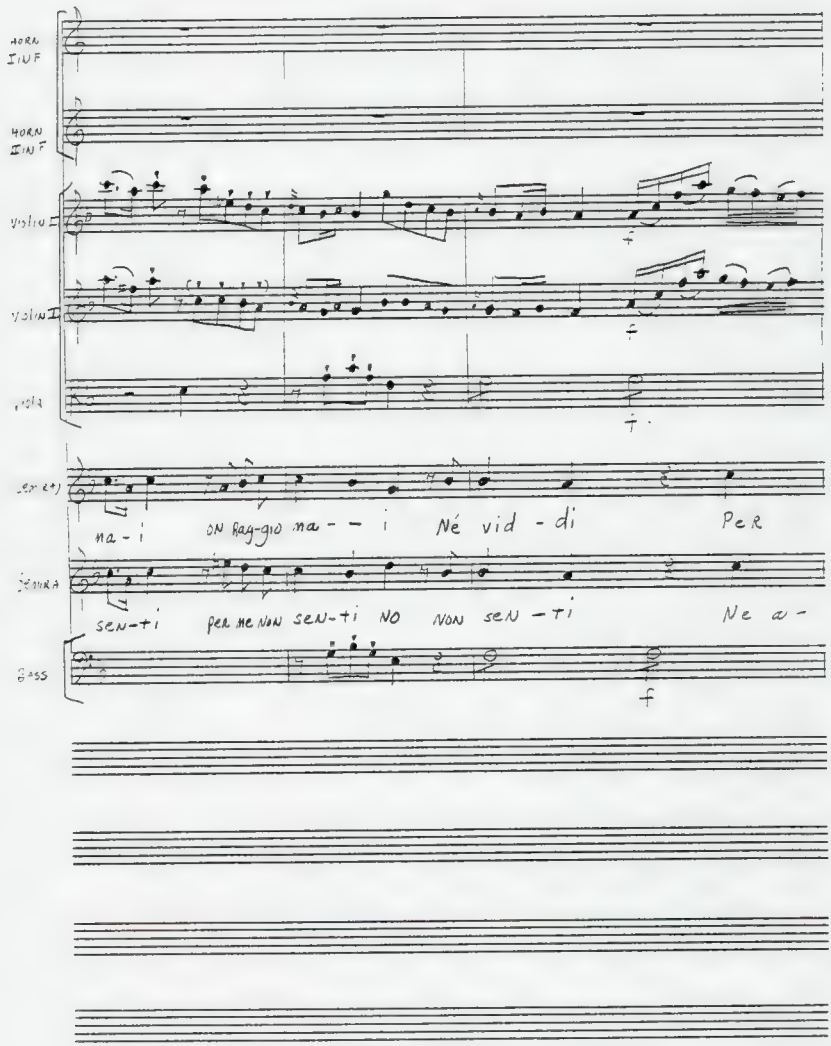
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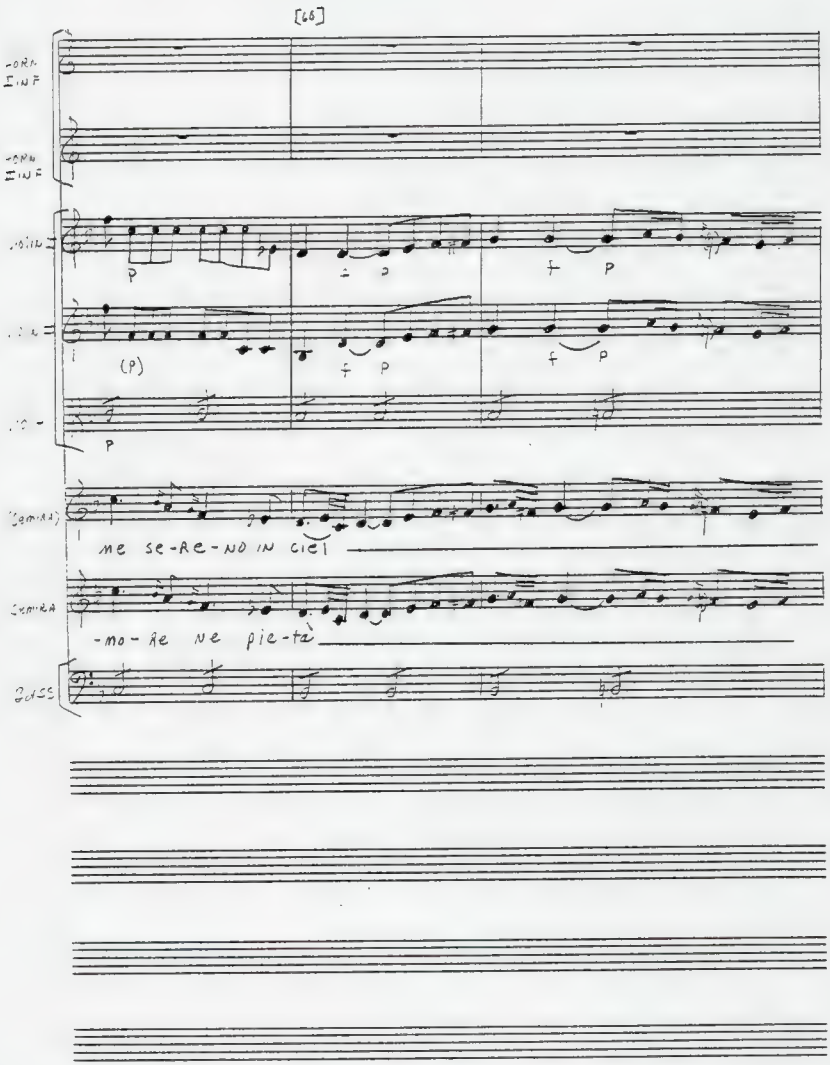

p
(p)
Nau - gui agli af- fan - - - ni IN
FRà tan - ti mie - OR -


[50]
VIOLINI
se-NO Og- -NOR CO-SÌ pe-Na-i Og-
-meu-ti Me fie-roio ti spe-Rau-i MeN



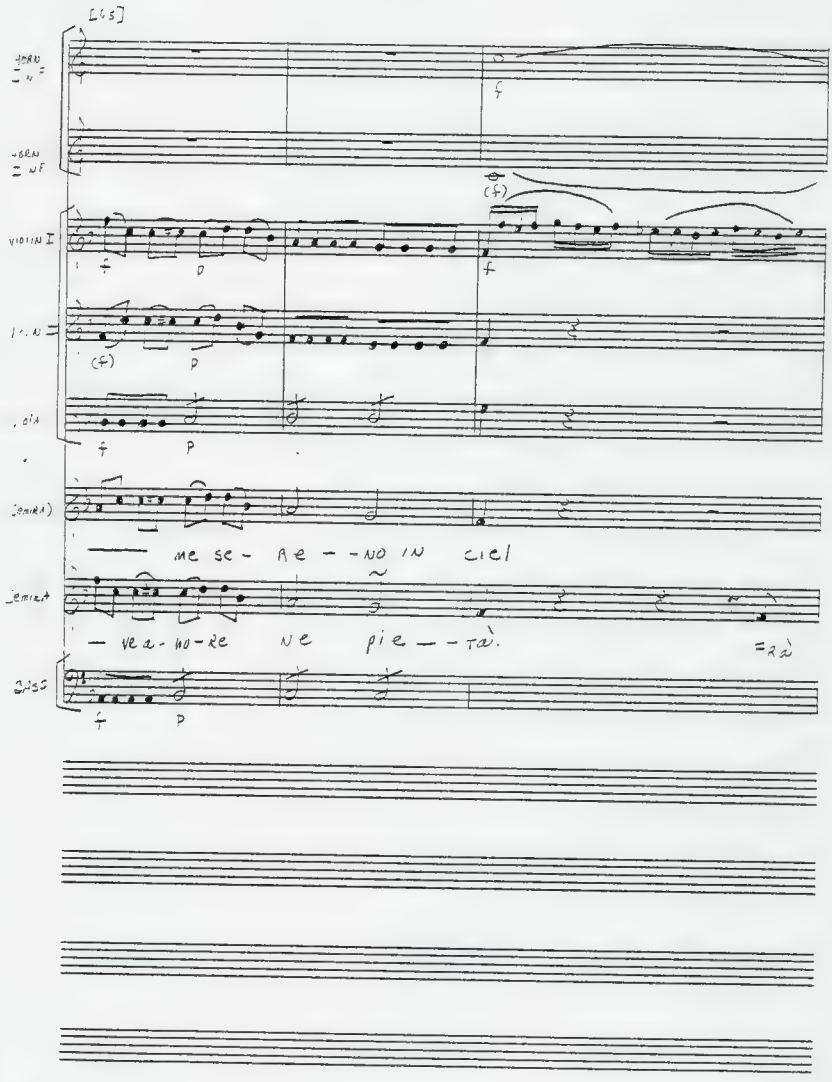
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HORN IN F
HORN IN F
VIOLIN I
VIOLIN II
VIOLA
SOPRANO
na - i
ON Rag-gio na - - i
Né vid - di
Per
SEMIRA
SEN-ti
per ME NON SEN-ti NO
NON SEN - ti
Ne a -
BASS
f

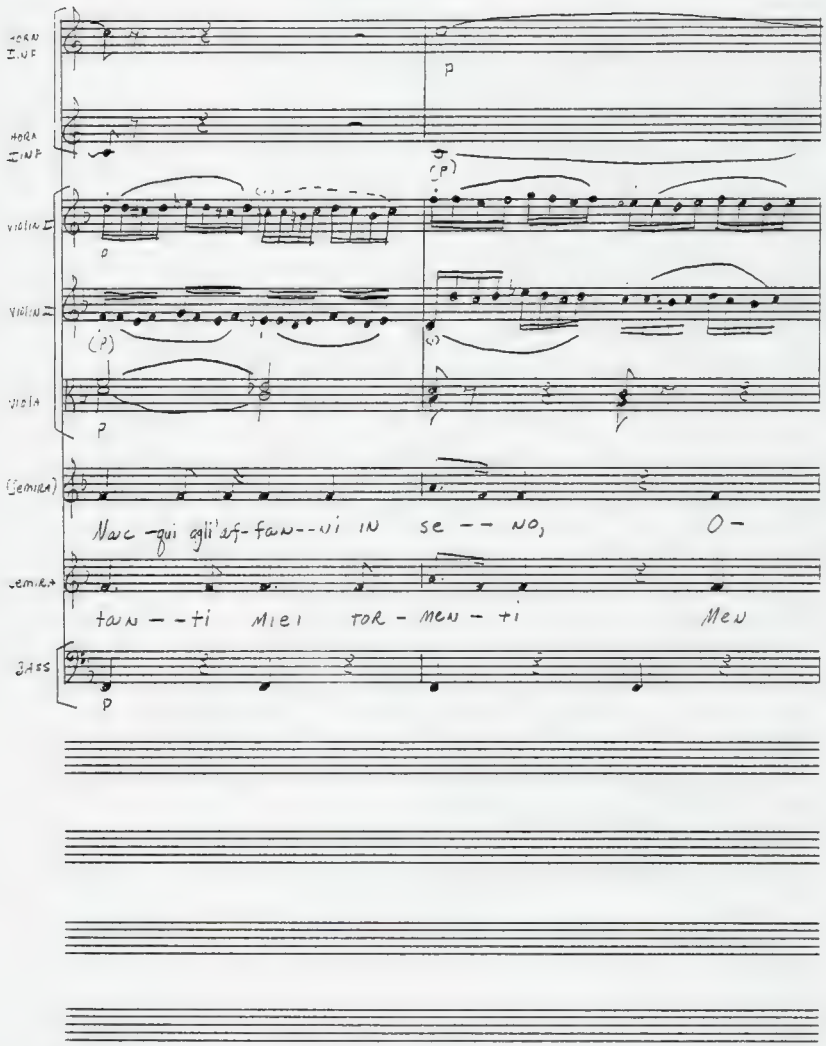


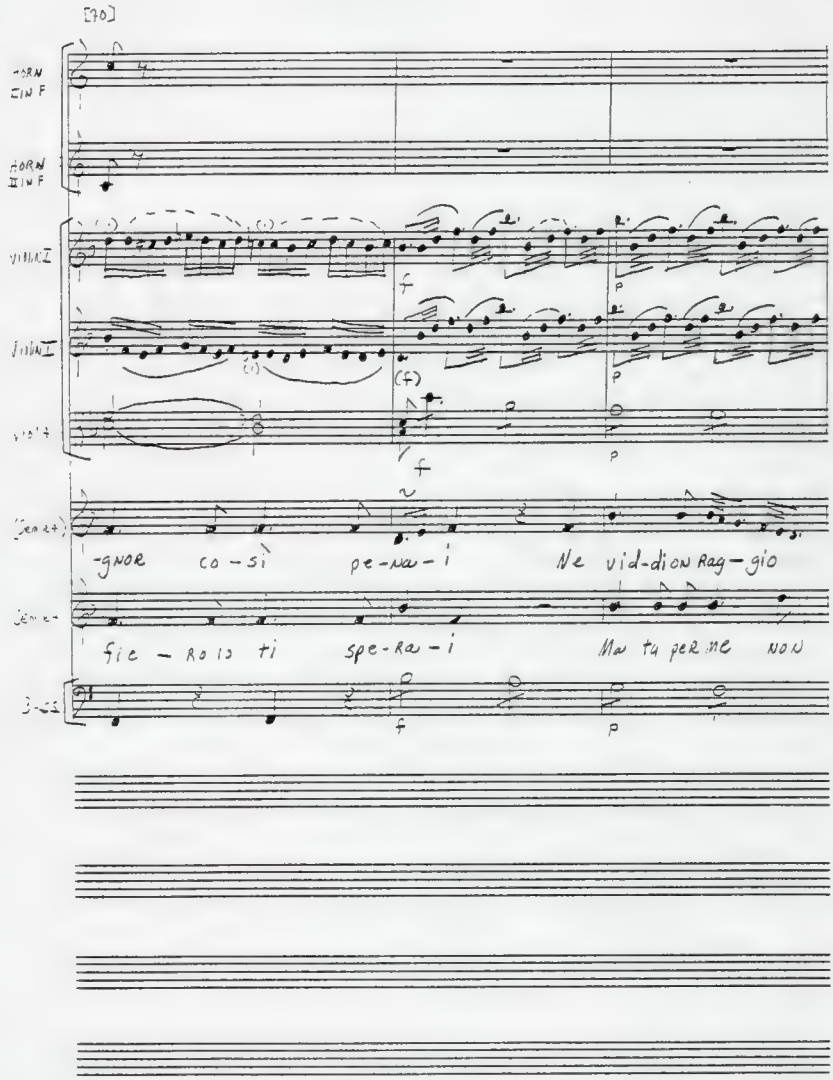
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HORN in F
HORN in F
VIOLIN II
VIOLIN I
VIOLA
CELLO
BASS
RINFORZANDO
(RINFORZANDO)
(RINFORZANDO)
(RINFORZANDO)



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HORN IN F
HORN IN F
VIOLIN I
VIOLIN II
VIOLA
(SEMIRA)
Nac - qui egli'af - fan - ni IN se - - no, O -
SEMIR.
tan - - ti Miei TOR - MEN - ti MEN
BASS



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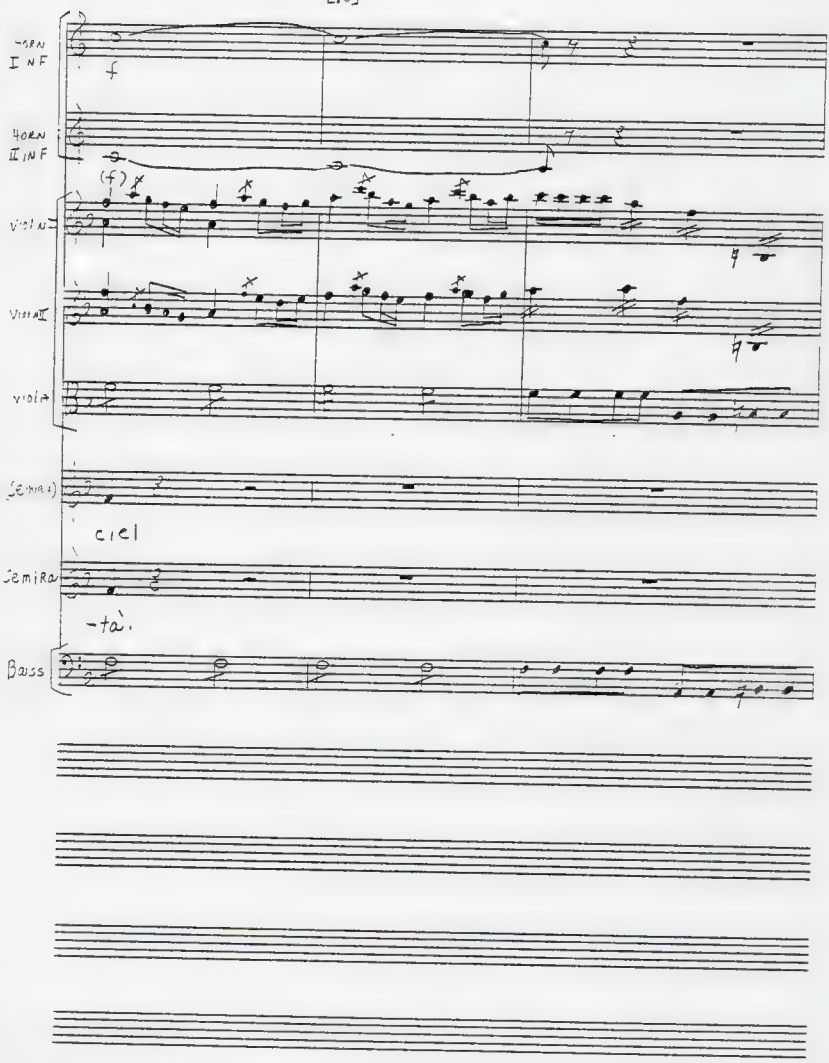
[15]


Horn in F
Horn in F
(p)
(p)
Soprano
ma - i
IN Raggio ma - i
per ne se - Re - NO iN
Soprano
sen - ti
per ne non sen - ti
ne a - mo - Ae Ne pie -



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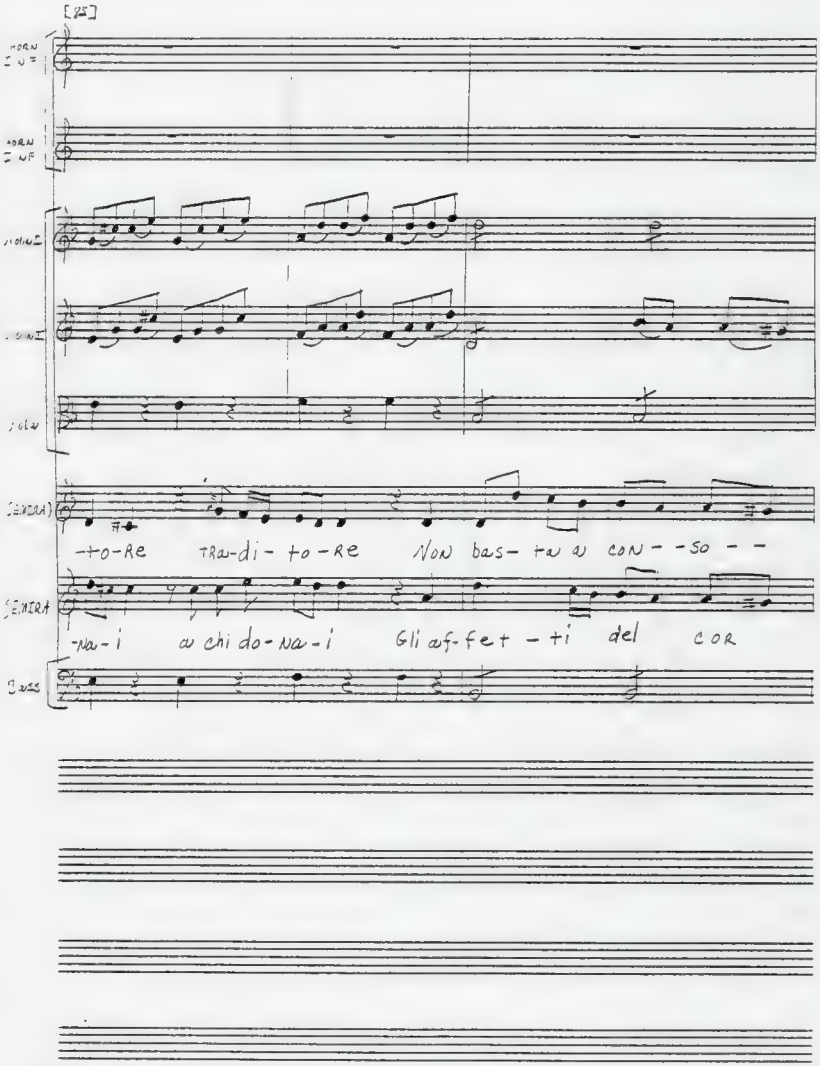
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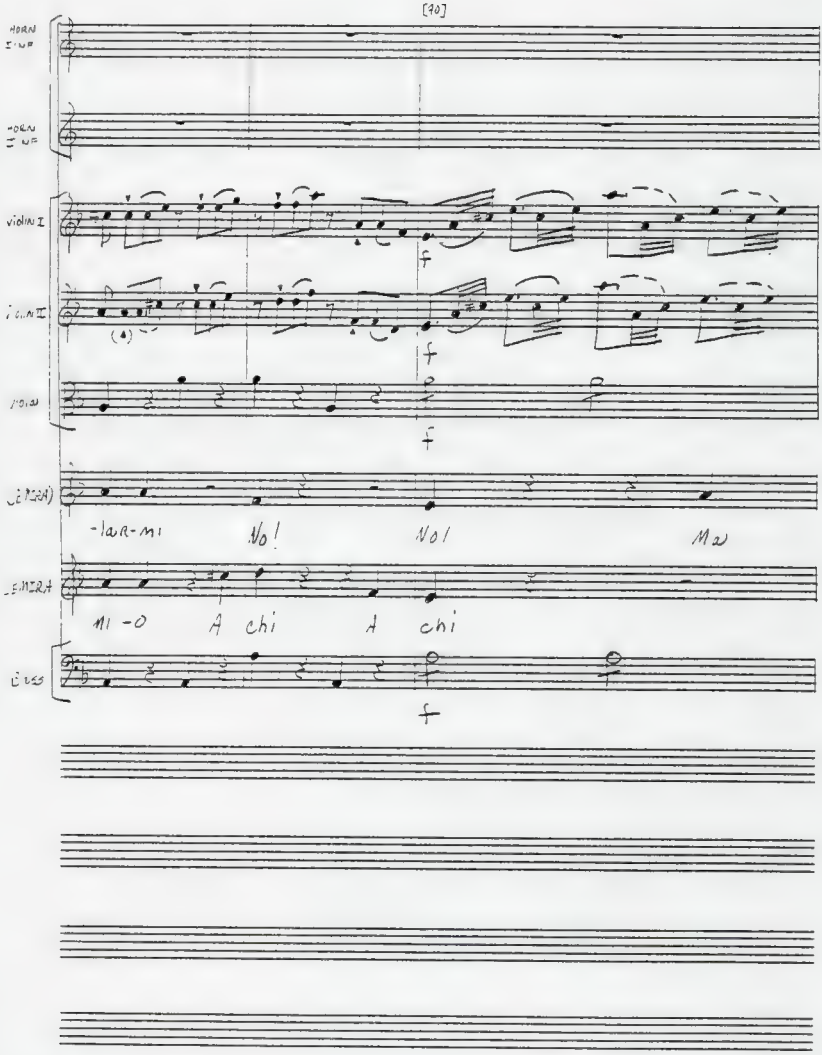


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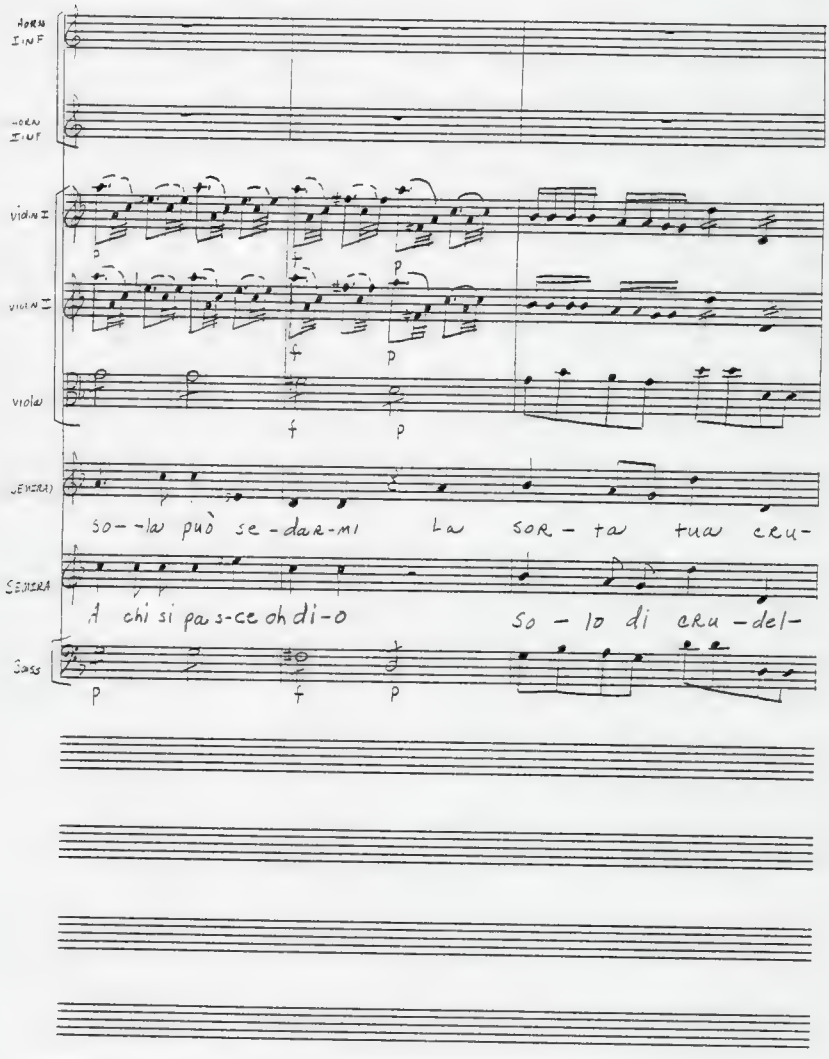


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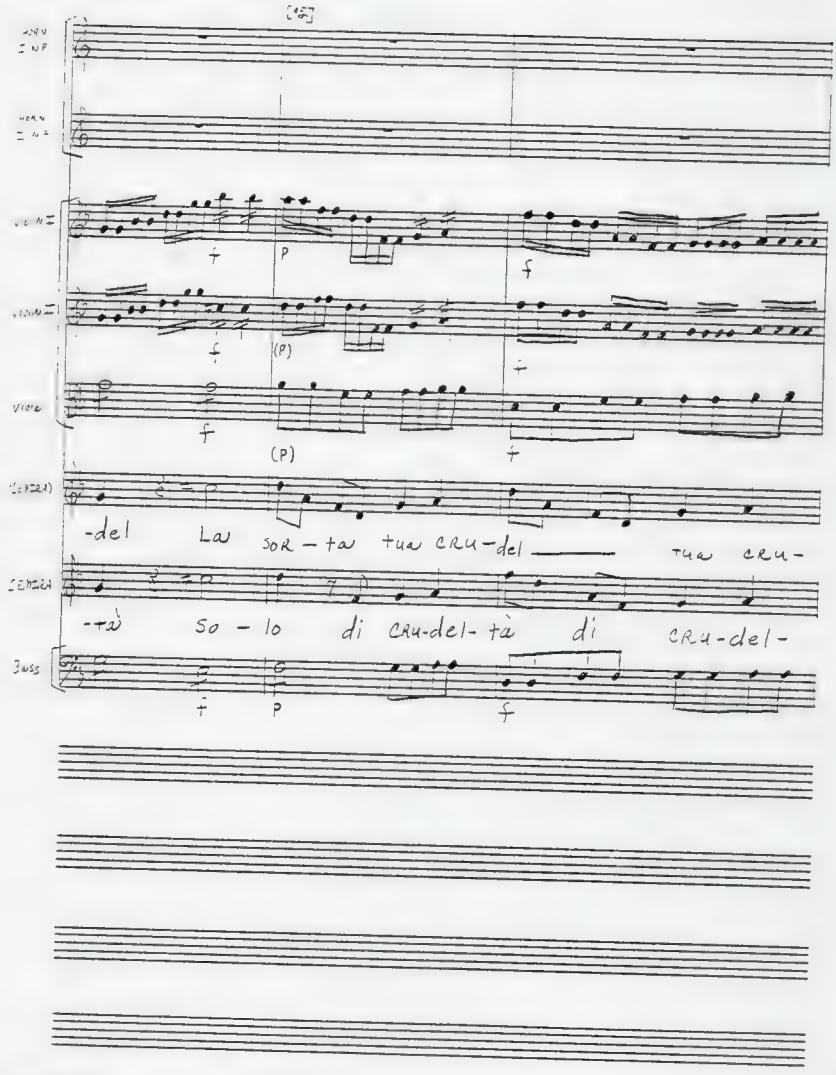

[25]
HORN
HORN
VIOLIN I
VIOLIN I
VIOLA
SEMIRA
-to-Re tra-di-to-Re Non bas- ta a con - - so - -
SEMIRA
-na-i a chi do-na-i Gli af-fet - ti del cor
BASS



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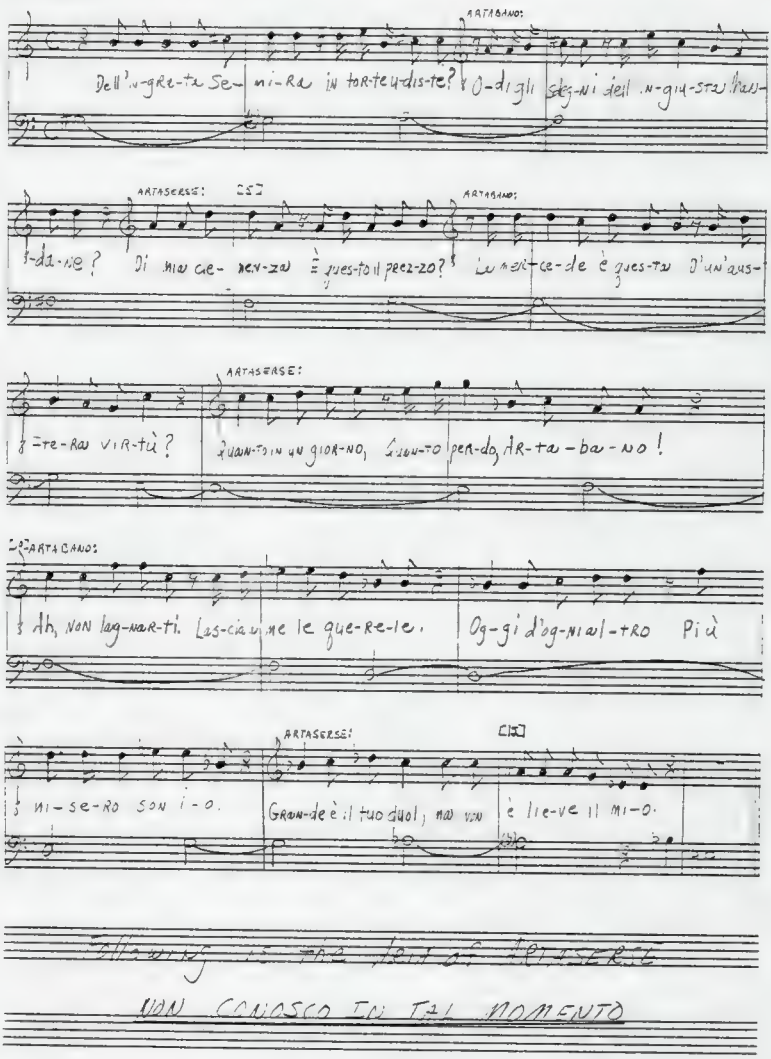


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SCENE XV: ARTASERSE AND ARTABANO



Follow me to the land of ARTASERSE

I DON'T KNOW IN THIS MOMENT

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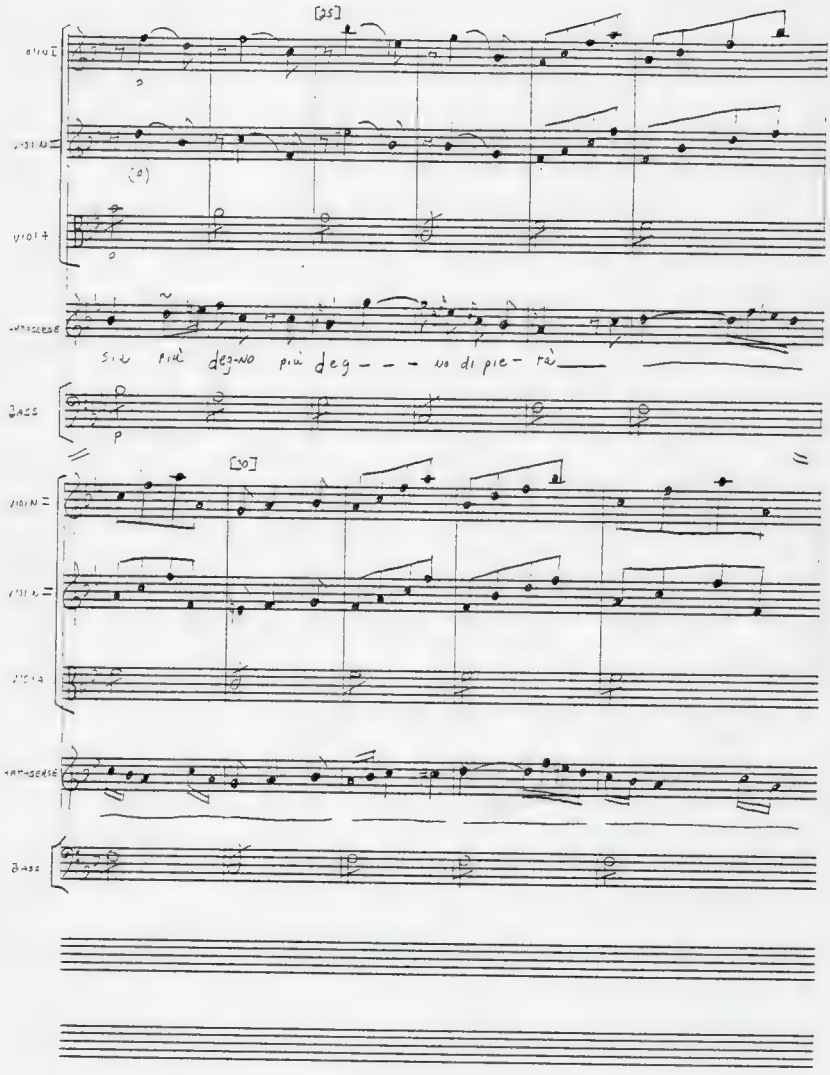
ARIA



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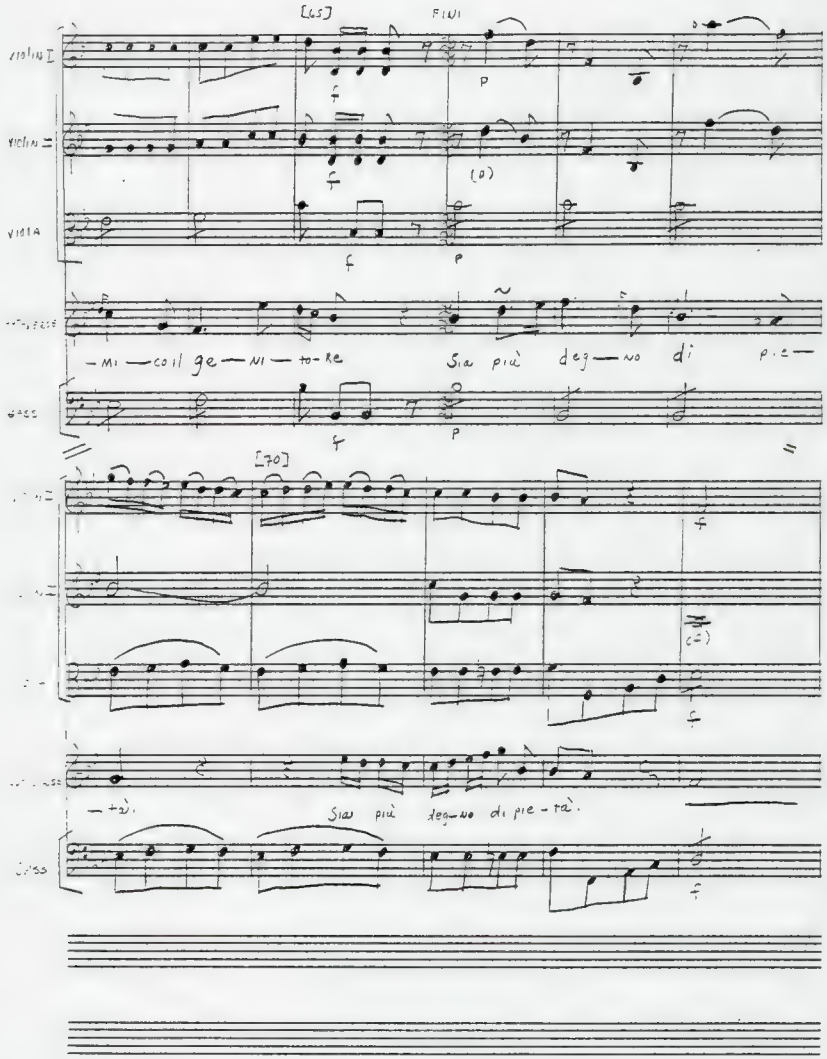


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[55]
VLN I
VLN II
VLA
INTERPRETE
B-BS
NON CO- NOS-CO IN TAL MO- MEN-TO
[60]
VLN I
VLN II
VLA
INTERPRETE
BASS
Se l'a- ni — co il ge — ni- to-re Se l'a —



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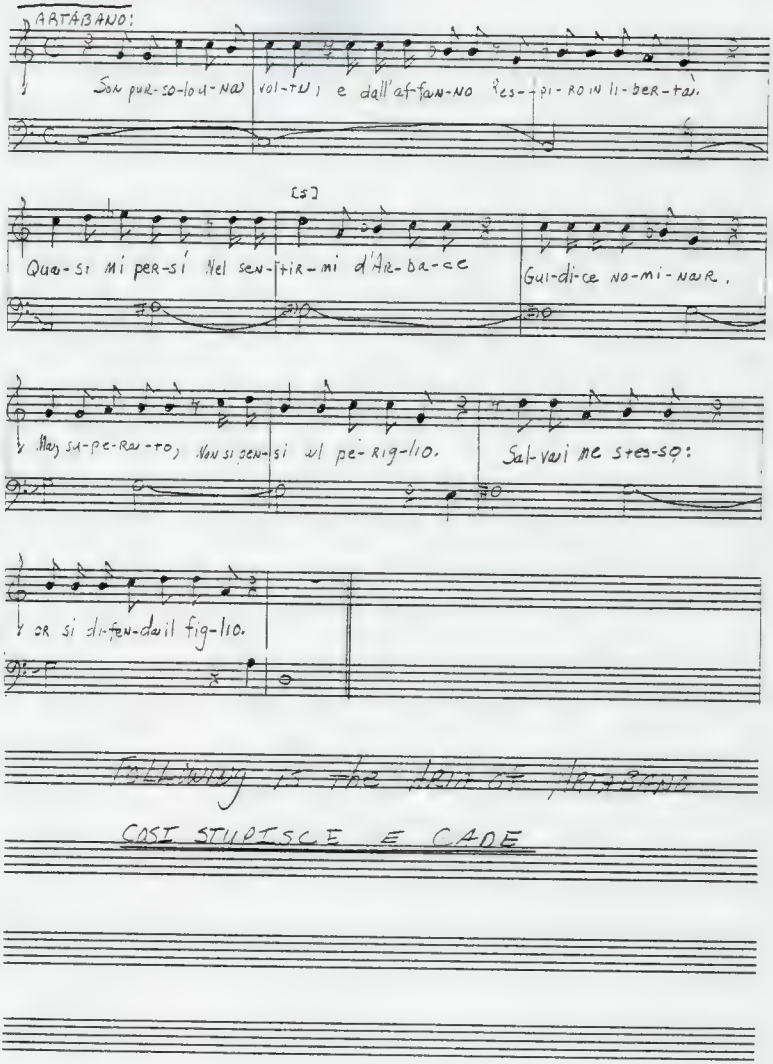


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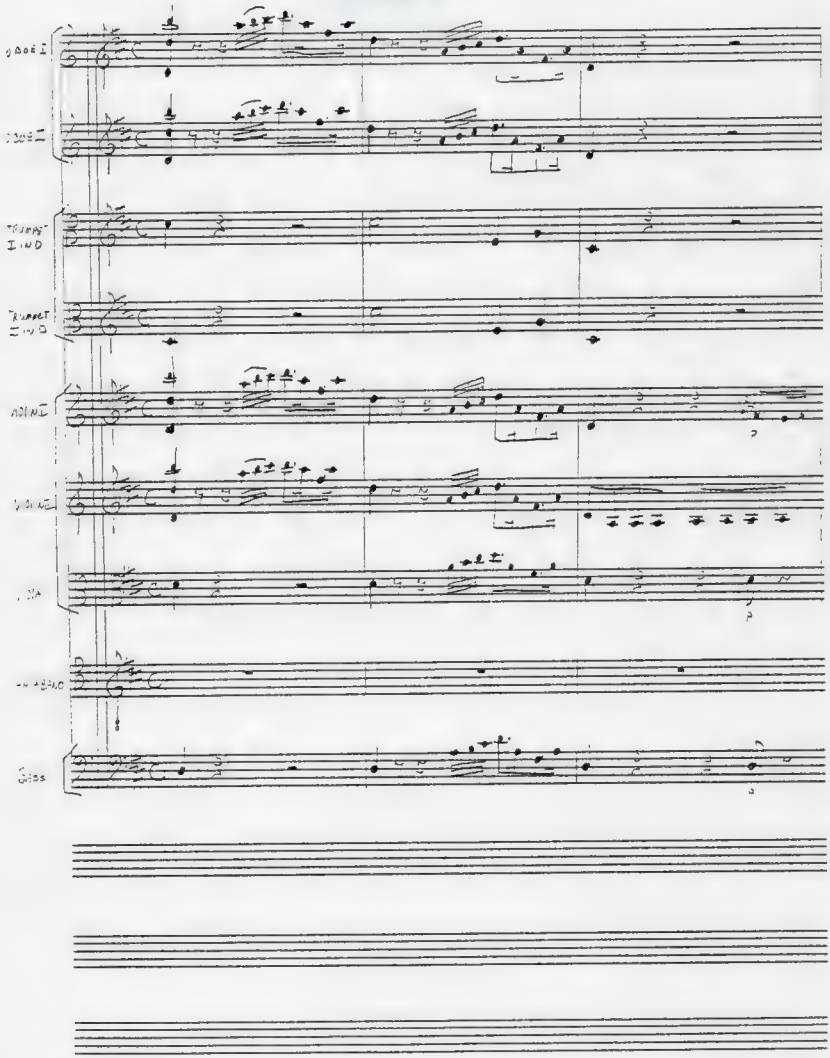
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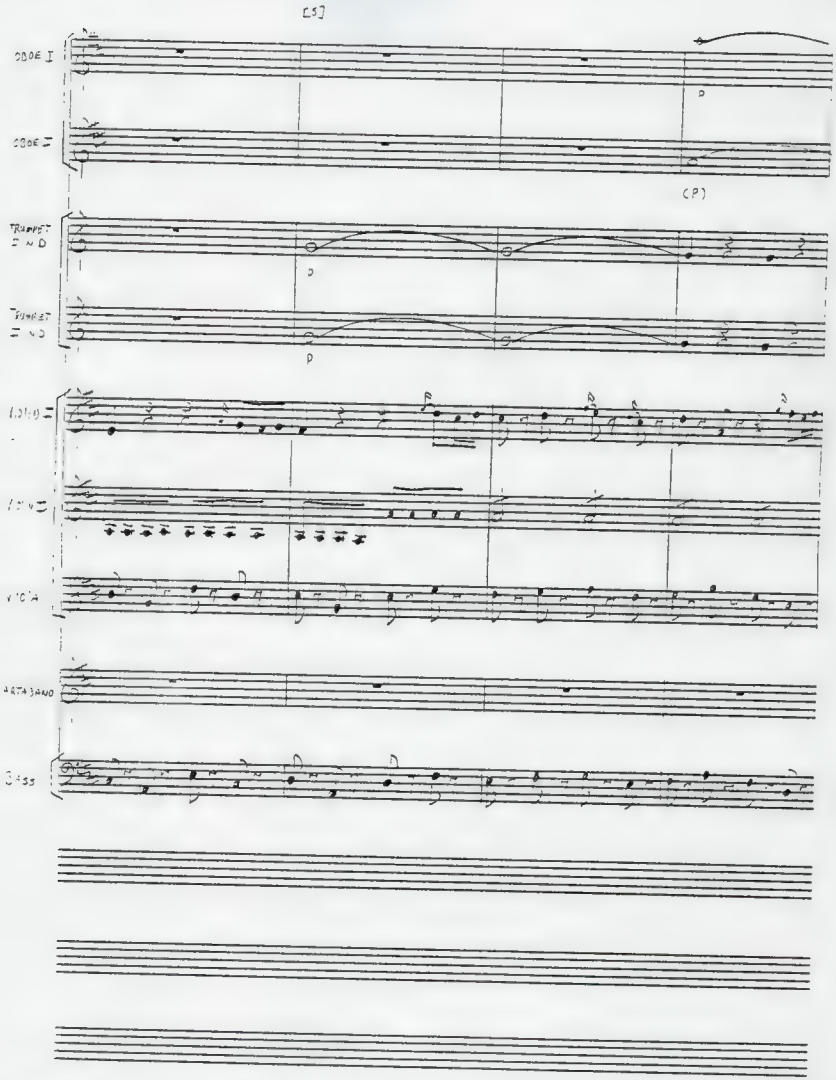
SCENE XVI: ARTABANO



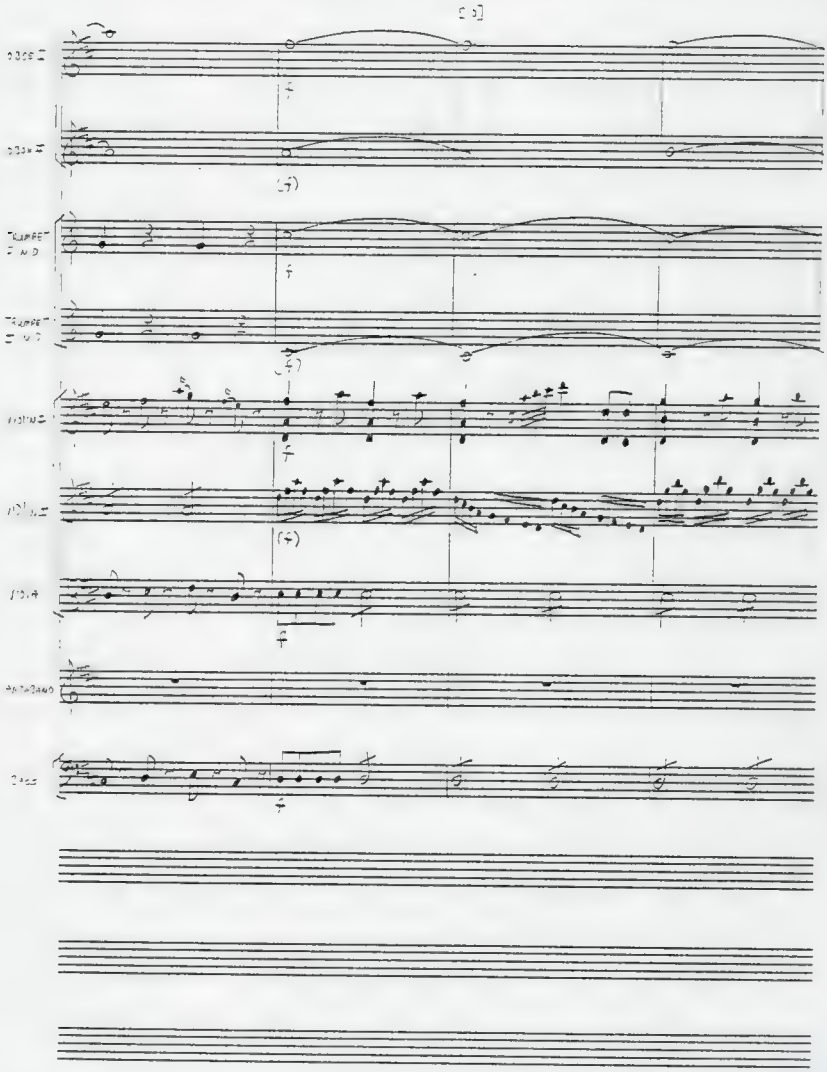
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ARIA


OBOE I
OBOE II
TRUMPET IN D
TRUMPET IN D
VIOLIN I
VIOLIN II
VIOLA
CELLO AND PIANO
BASS
p
p



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[6]
TRUMPET
2 IN D
TRUMPET
1 IN D
(6)
(6)


OBOE I
OBOE II
TRUMPET
TRUMPET
VIOLIN
VIOLA
ARTACHAO
BASS

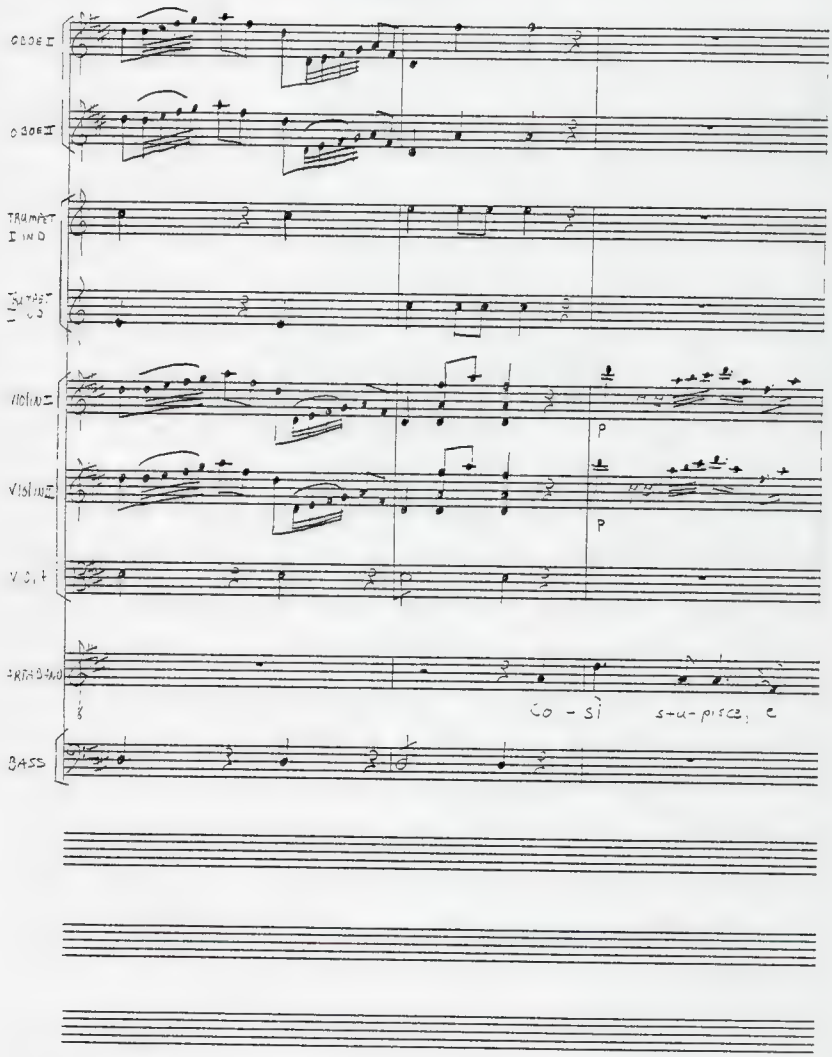


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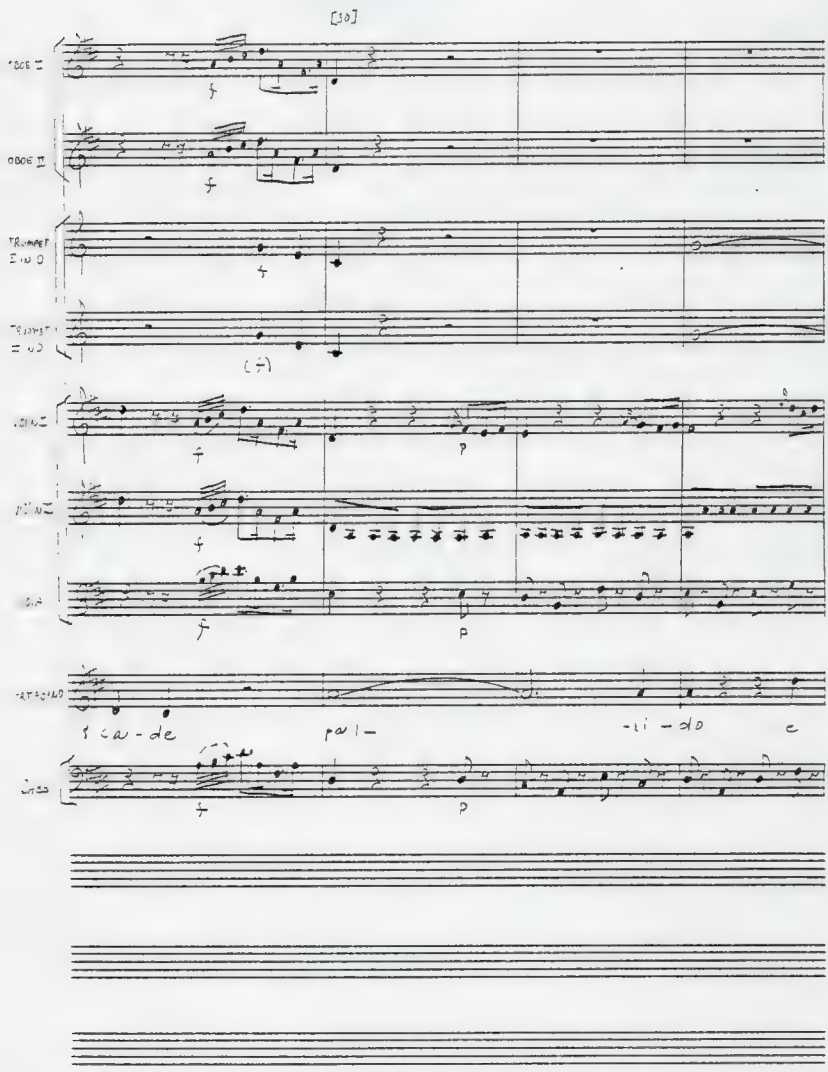


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[35]
OBOE I
OBOE II
TRUMPET
TRUMPET
VIOLIN I
VIOLIN II
VIOLA
CELLO
CONTRABASS

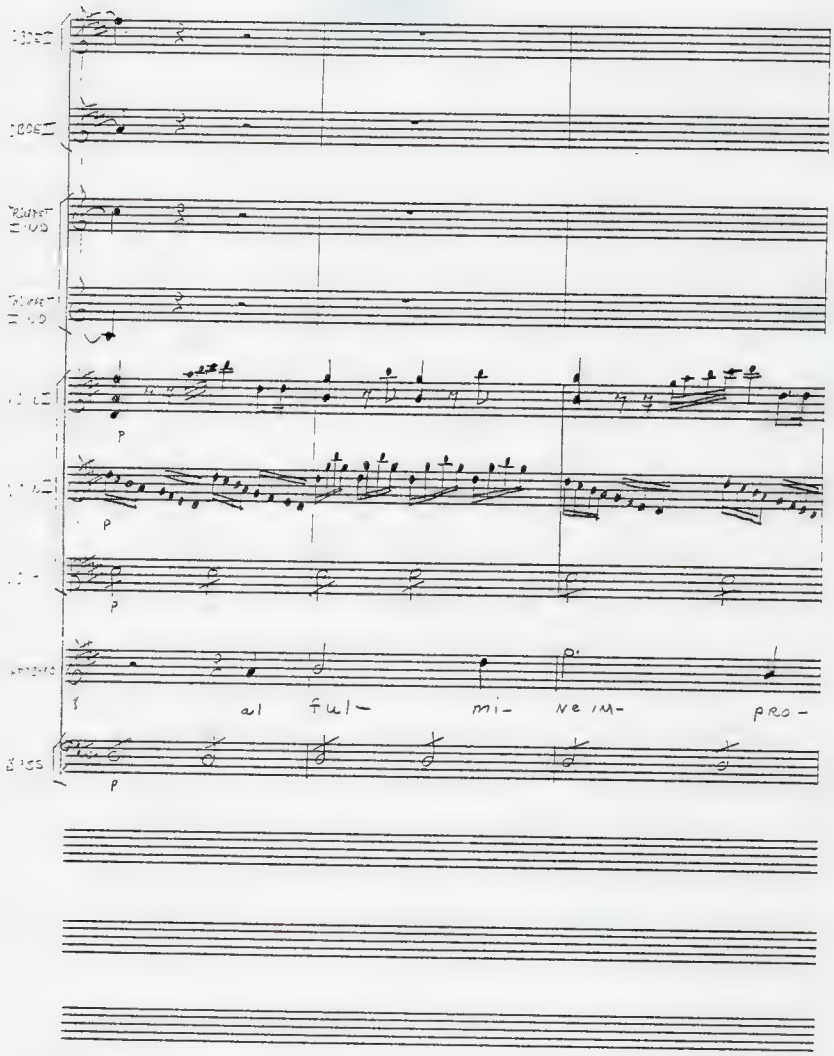


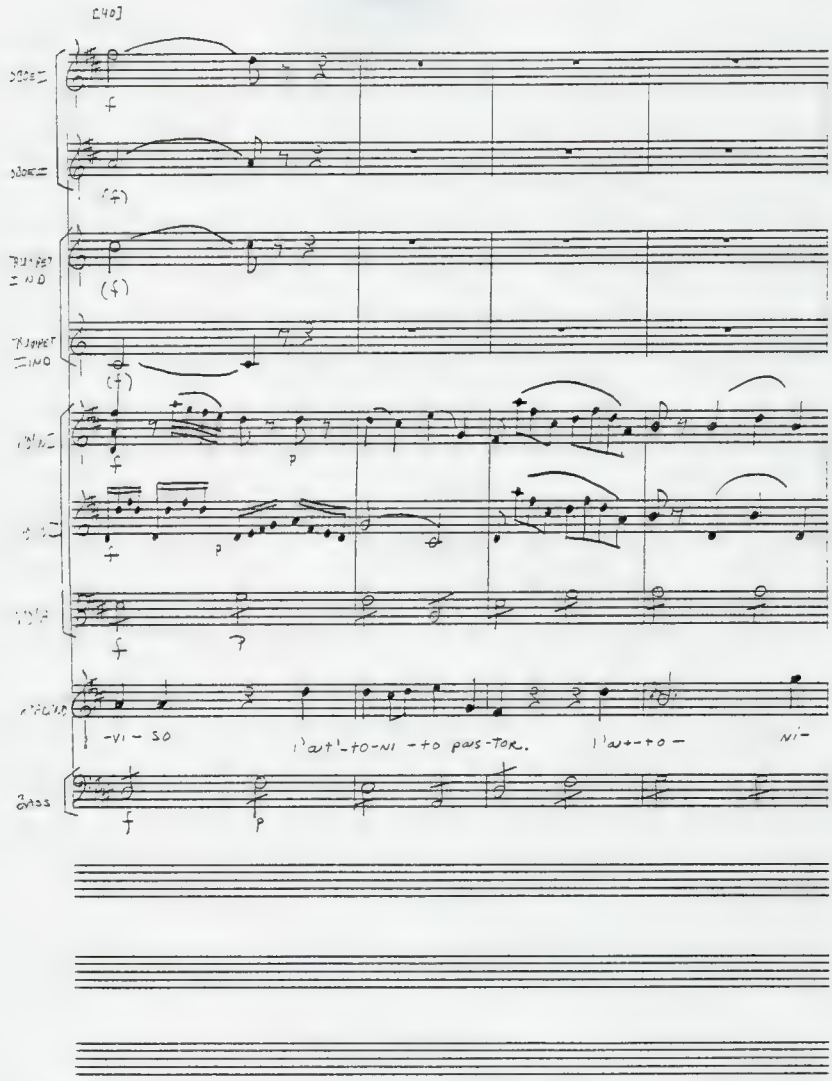
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[30]
OBOE II
TRUMPET
f
p
ca - de
pa i -
-li - da
e



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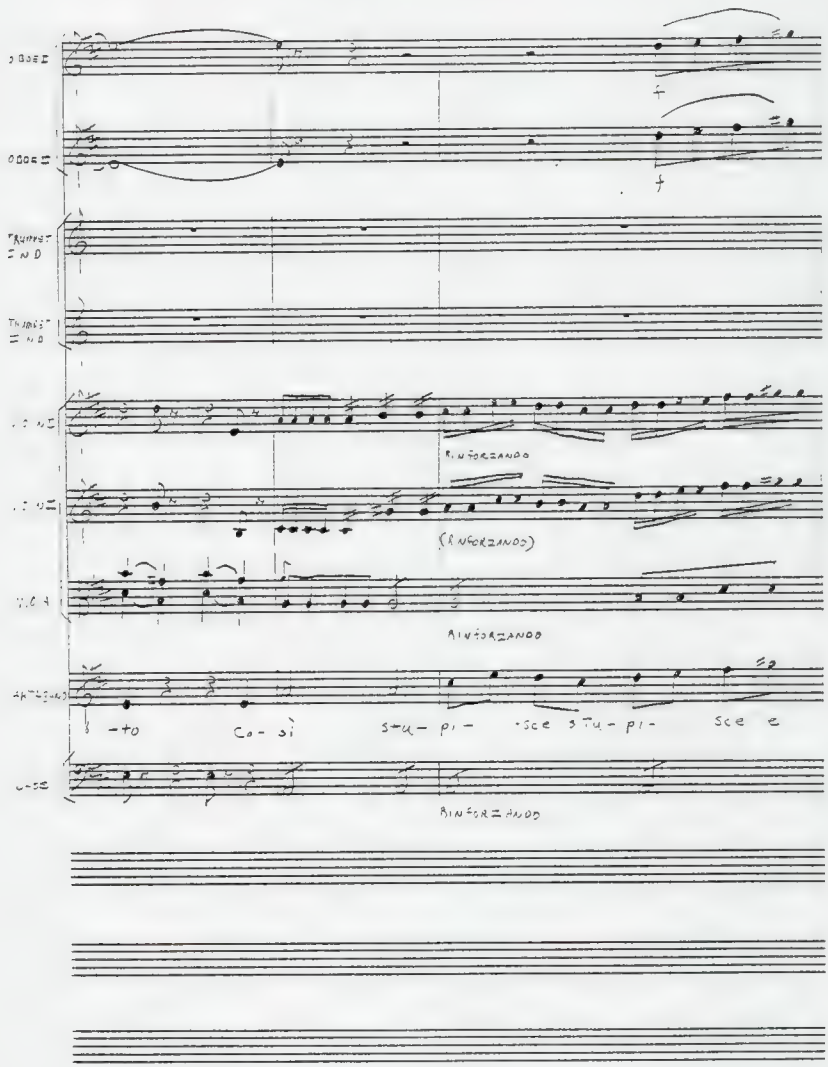

FLUTE
OBOE
CLARINET
TRUMPET
ALTO SAX
BASS
p
al ful- mi- ne im- pro-



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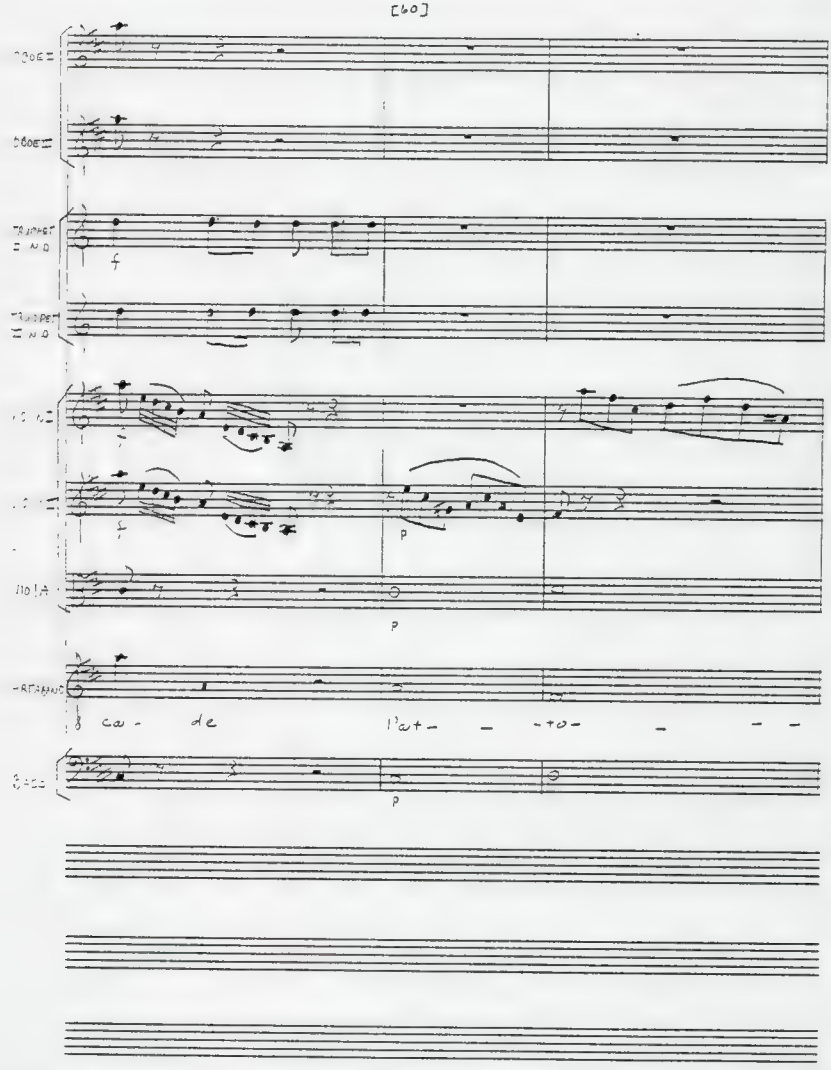

[45]
(f)
f
p
pas - toir
stu-pide e cau-de
al


[55]
CORE I
CORE II
(P)
TRUMPET IN D
TRUMPET IN D
VIOLIN I
VIOLIN II
VIOLA
DRTABARD
-tor
Pal-
-do
smor-
BASS

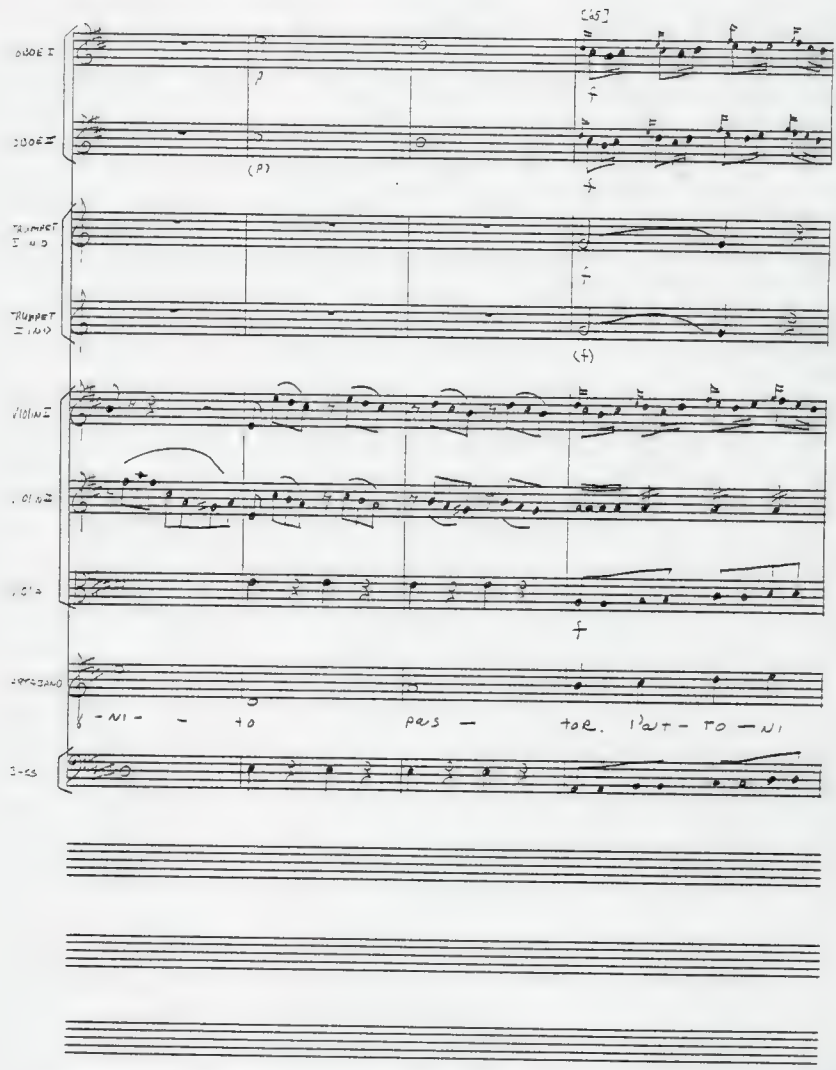


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[40]



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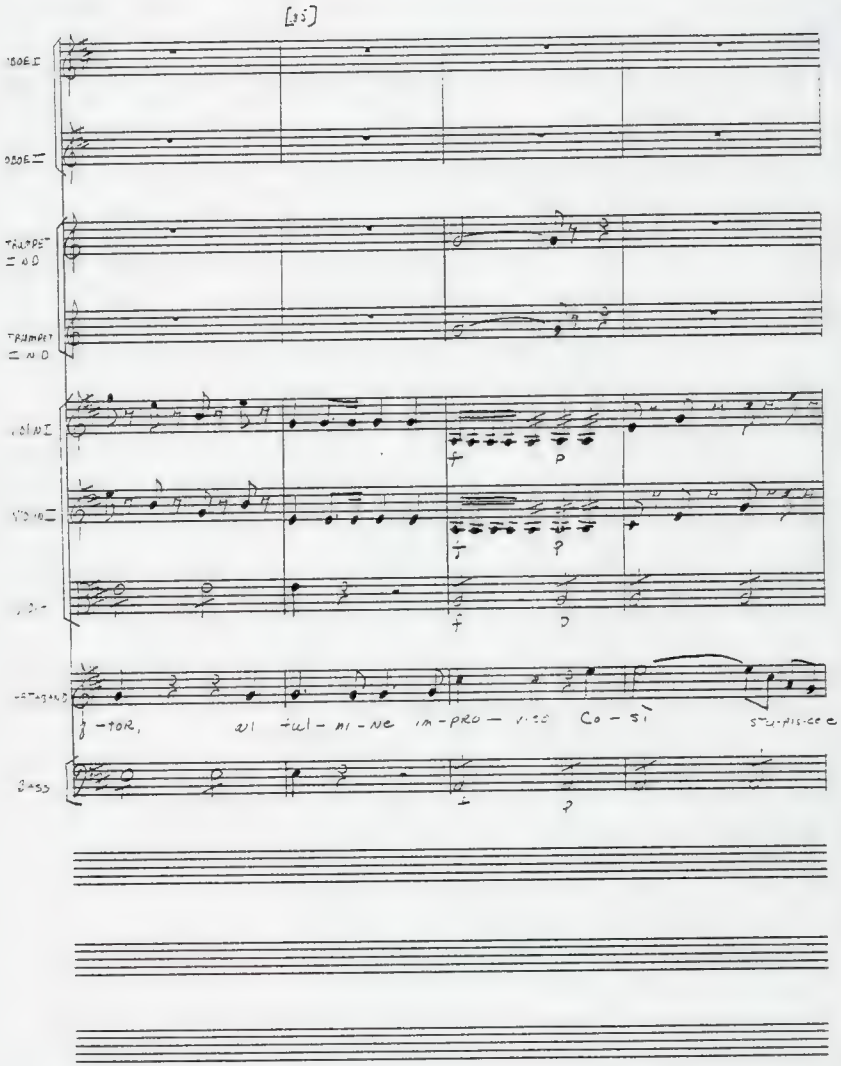

[75]
FLUTE I
VOICE
TRUMPET
TRUMPET
VIOLIN I
VIOLIN II
VIOLA
ARTABAN
BASS
-sì stu-pisce e ca-de
stu - pis -
ce e



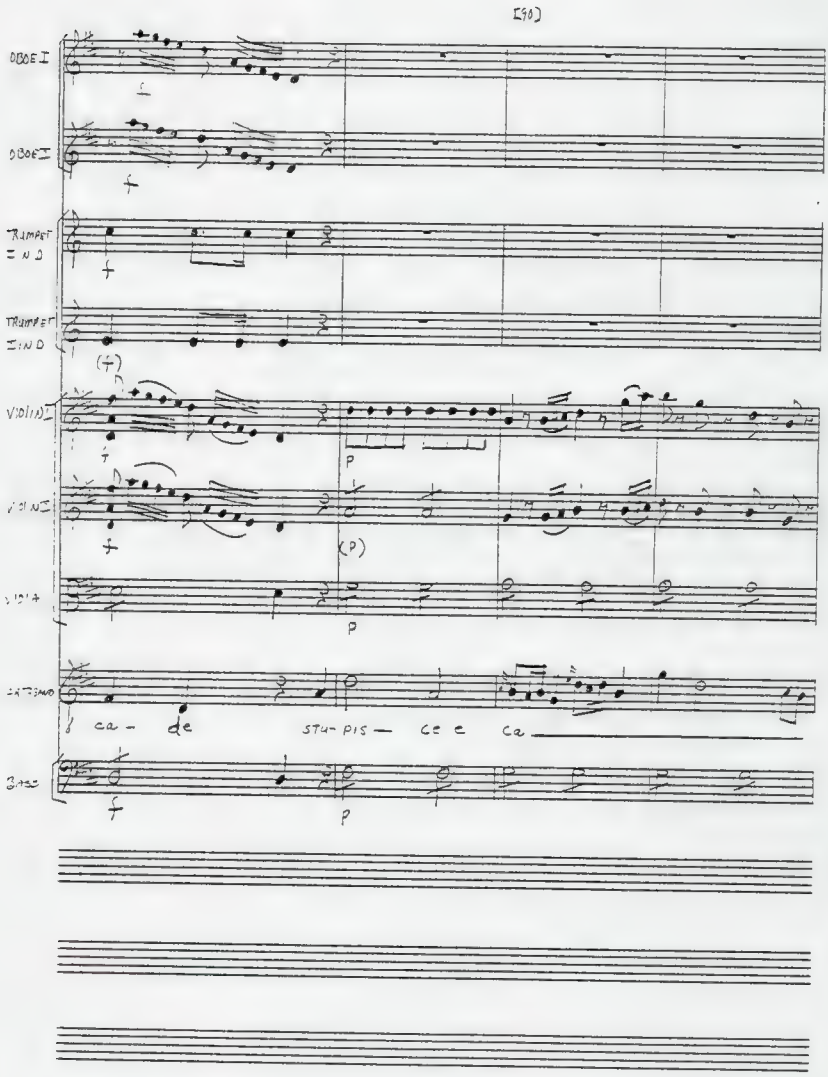
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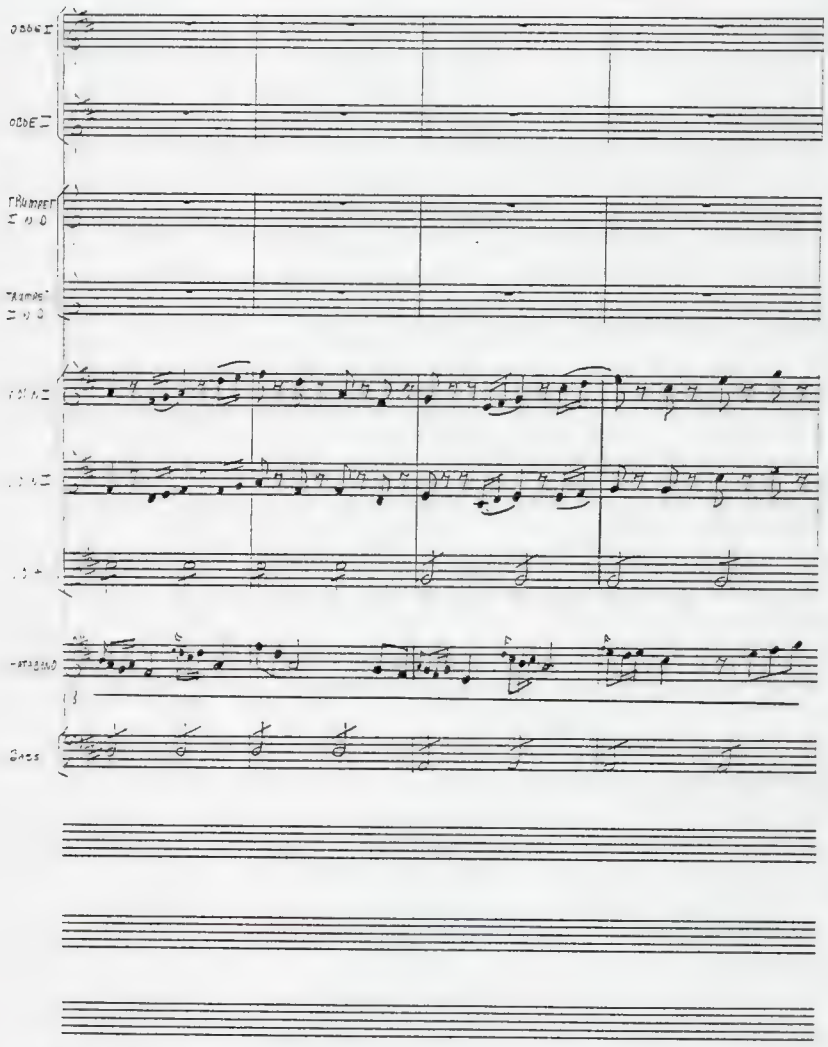


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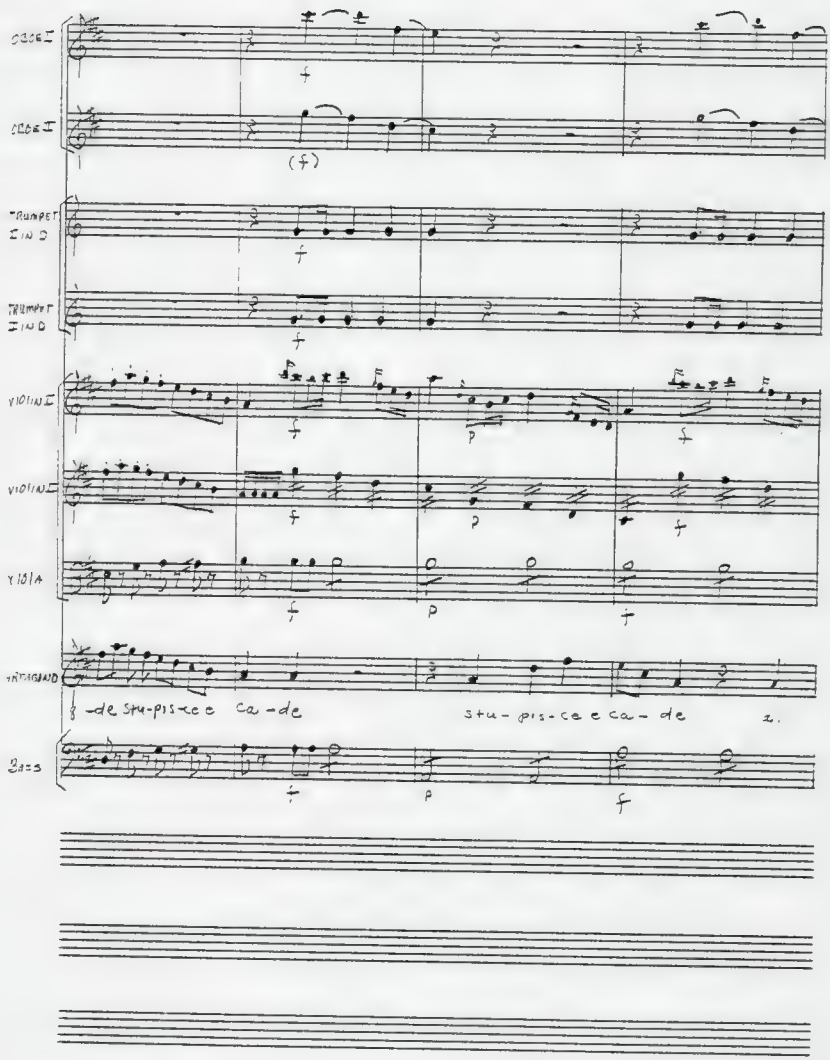


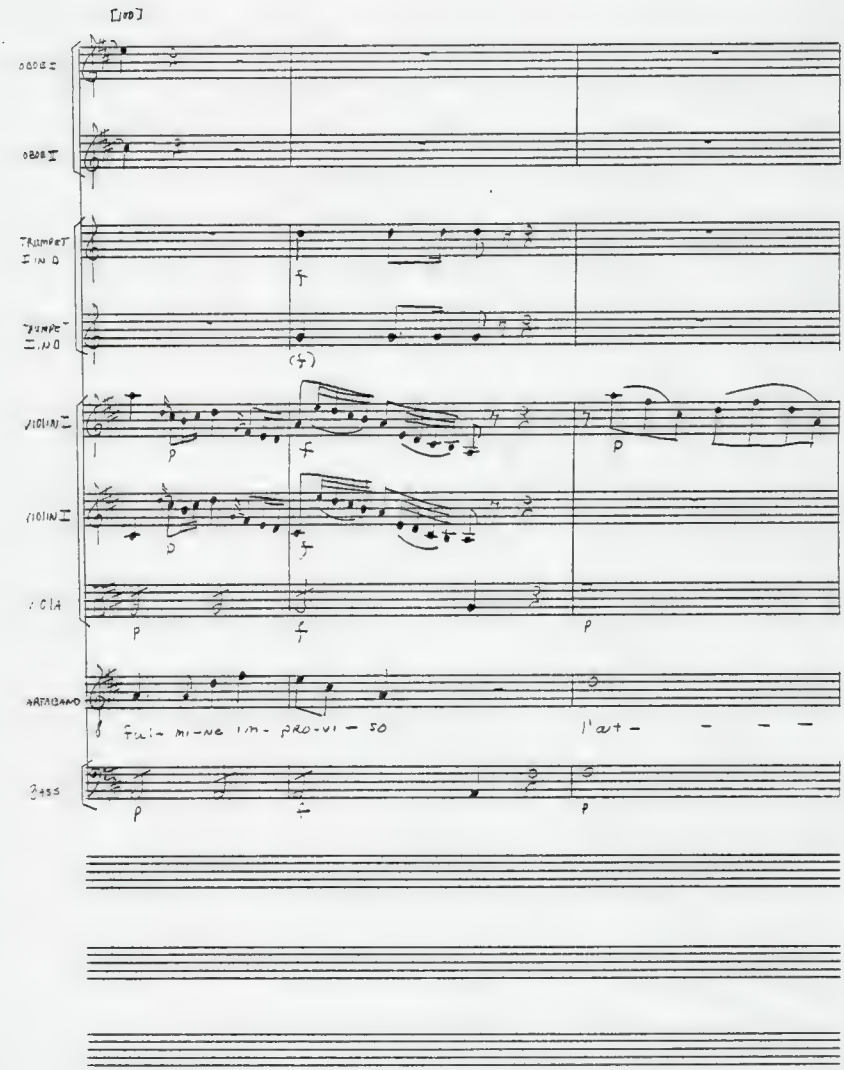
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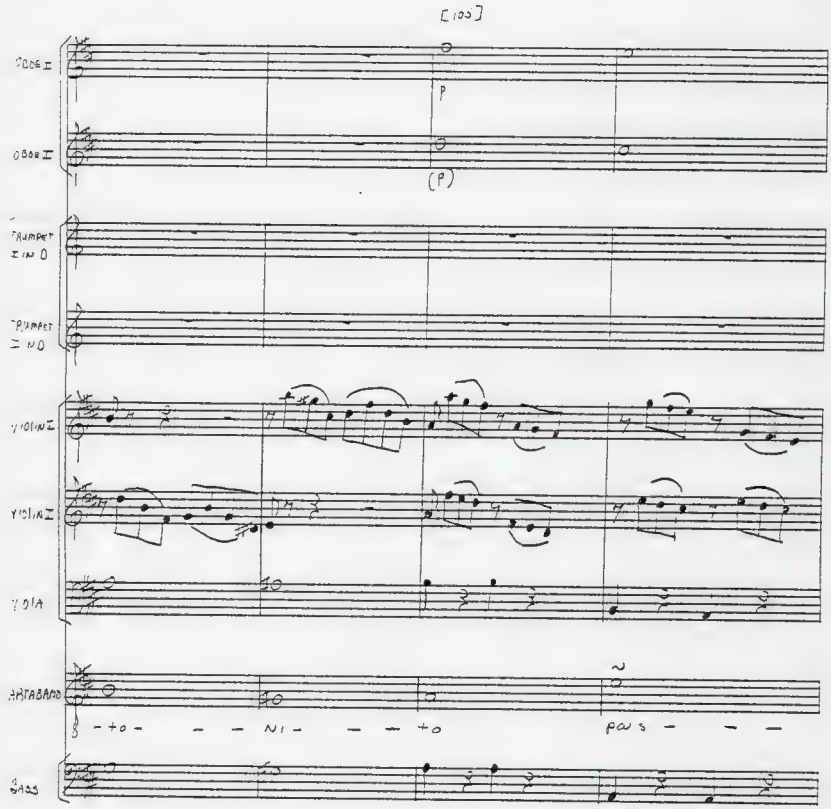


MUSIC PAPERS


OBOE I
OBOE II
TRUMPET IN D
TRUMPET IN D
VIOLIN I
VIOLIN II
VIOLA
VIOLONCELLO
BASS
de stu-pis-ce e ca-de
stu-pis-ce e ca-de

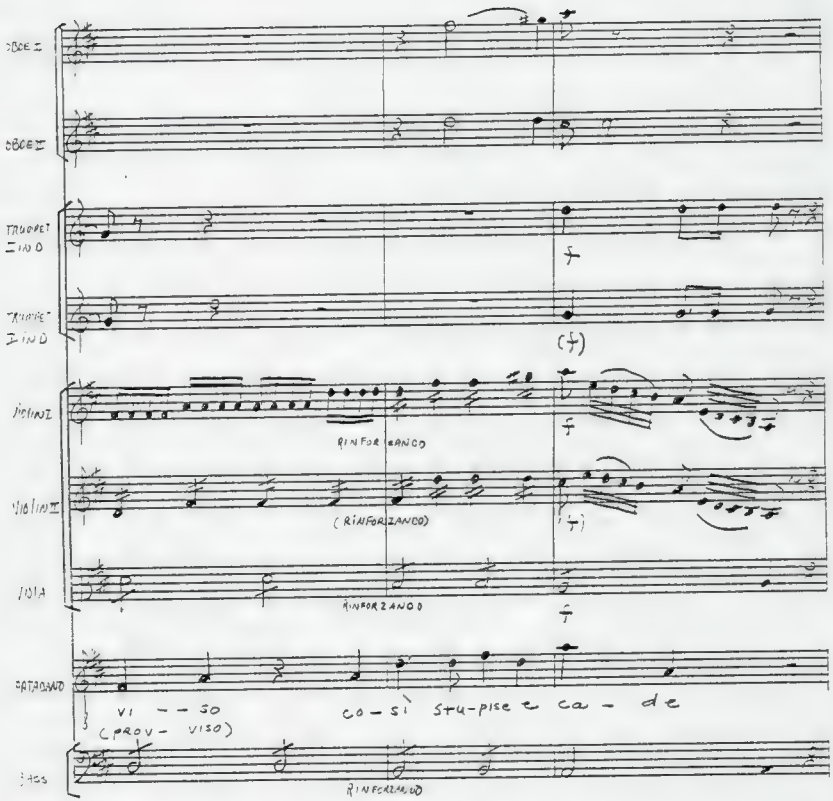


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[103]
CODA II
P
OBOE II
(P)
TRUMPET
IN D
TRUMPET
IN D
VIOLIN I
VIOLIN II
VIOLA
ARPABARP
pp
BASS



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[5]
OBOE I
OBOE II
p
(p)
TRUMPET IN D
TRUMPET IN D
VIOLIN I
VIOLIN II
VIOLA
p
ARTHUR
Bass
p


OBOE I
OBOE II
TRUMPET IN D
TRUMPET IN D
VIOLIN I
VIOLIN II
VIOLA
CLARINET IN D
-TOR
BASS



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[130]
VIOLINO I
VIOLINO II
VIOLA
-NTABANO
Poi s'av-ve-de del va-no suo spa-ven-to, so-gjes-pi-ra, e
BASS
[131]
VIOLINO I
VIOLINO II
VIOLA
-NTABANO
Ri-de a nu- - - me-ra-bil-men-to dis-per- - - so dal
BASS



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MUSIC PREPARED


[50]
FLUTE
OBOE II
TRUMPET IN D
TRUMPET IN D
VIOLIN I
VIOLIN II
VIOLA
GUITAR
BASS


[55]
TRUMPET
TRUMPET
Co-



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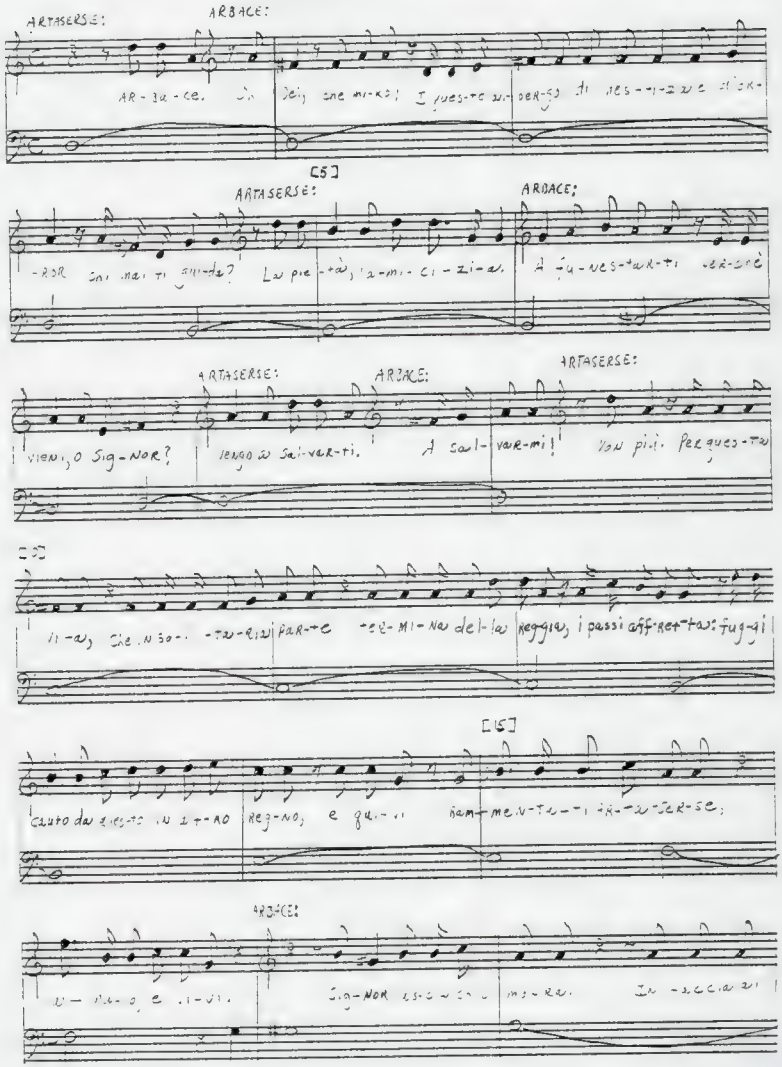


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Artaserse

Act III

Scene I: ARBACE AND ARTASERSE



YALE MUSIC PAPERS


[20]
chen-do col-pe-vo-le ep-pu- R s-co; ed a pa-NER-mi - co-bringo ho-NER-a-o.
ARTASERSE:
- let-to nR-ba-ce, NON per- dia-moi mo-men-ti. Al-lo-NOR mi-o bus-te-
[25]
-Rè che si spar-gon cheun se- gRe-to cas-ti-go giù mi fu- ri; che fu-nes-ter non
[30]
vol-li di ques-to di la pom-pa, in cui mi-RA-mi in-si-e dov- Rè a pri-ma vi-sta a
ARBACE:
-no. Ma pot- Reb-be il tuo do-no a- por-nes-ser fu- e-se E vi-
ARTASERSE: [35]
-to - Rè... th par-ti, a- mi-co; a te-ne pre-go; e se ne-gia-NN-o



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FOLLOWING IS THE END OF ARTASERSE

NUVOLETTA OPPOSTA AL SOLE

ARIA



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MUSIC PAPERS



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[15]
Spes - so il giorno adombra e ve - la, mentre ce ri il su - o splen - dor
[20]



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MUSIC MASTERS 12461 Riverside Drive Phone 762-06 8 No Hollywood, Ca 9160



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[70]
-dor
spes - so il
GIORNO IN - gom- bRa e
(a - dom- bRa)
ve - - la,
ma NON Ce - - - 'a il suo splen-dOR


[75]
[78]
non ce - la il suo splen-dor non cela il


Sub splen-dor.
[35]
Allegretto
p
Copre



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Phone 462-0815 Los Angeles, California 90039


ve--lo on--do-so, che Ri---- vela
fon-do al-go-so la chia-Rez--za
mf
(mf)
p
(p)



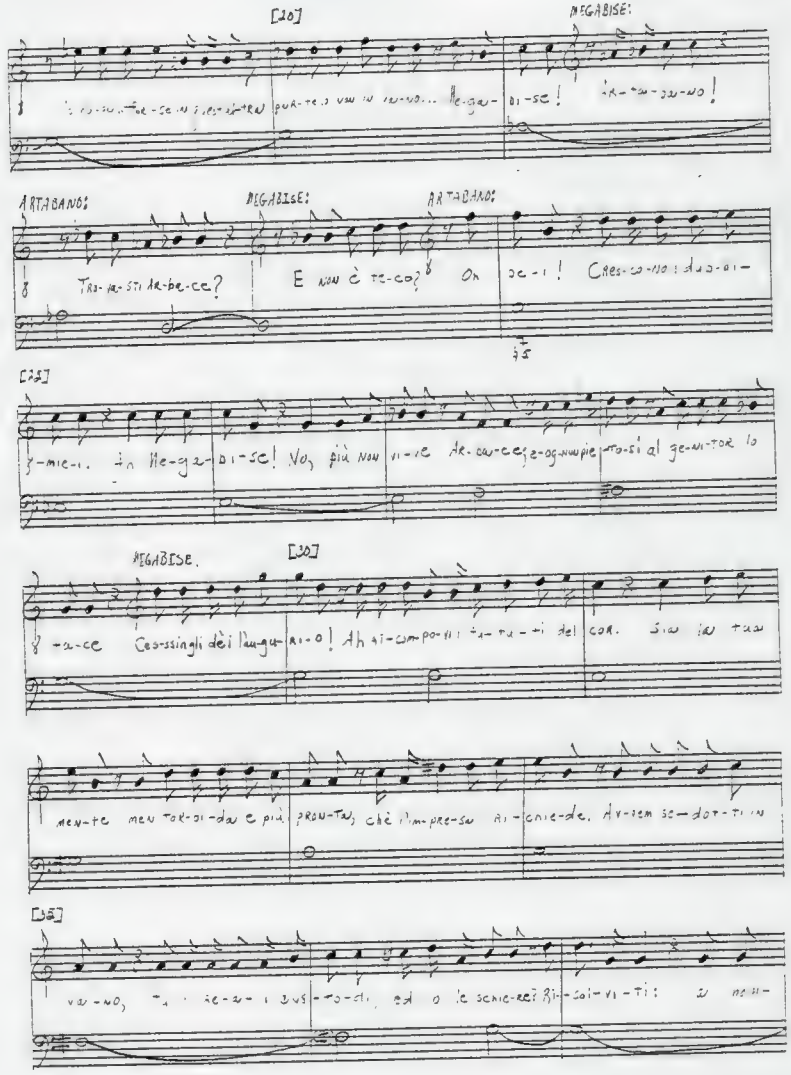
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TEMPO di PRIMO
[130]
Nu - - - vo - - let - ta op - - po - - sta al



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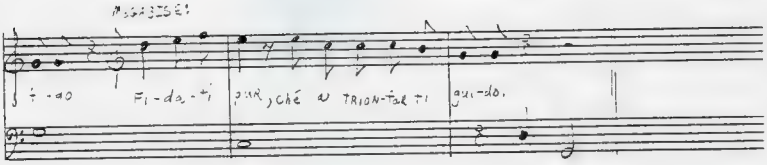

FATABANO:
[5]
NEGHBISE:
[10]
[15]
FATHBANO:



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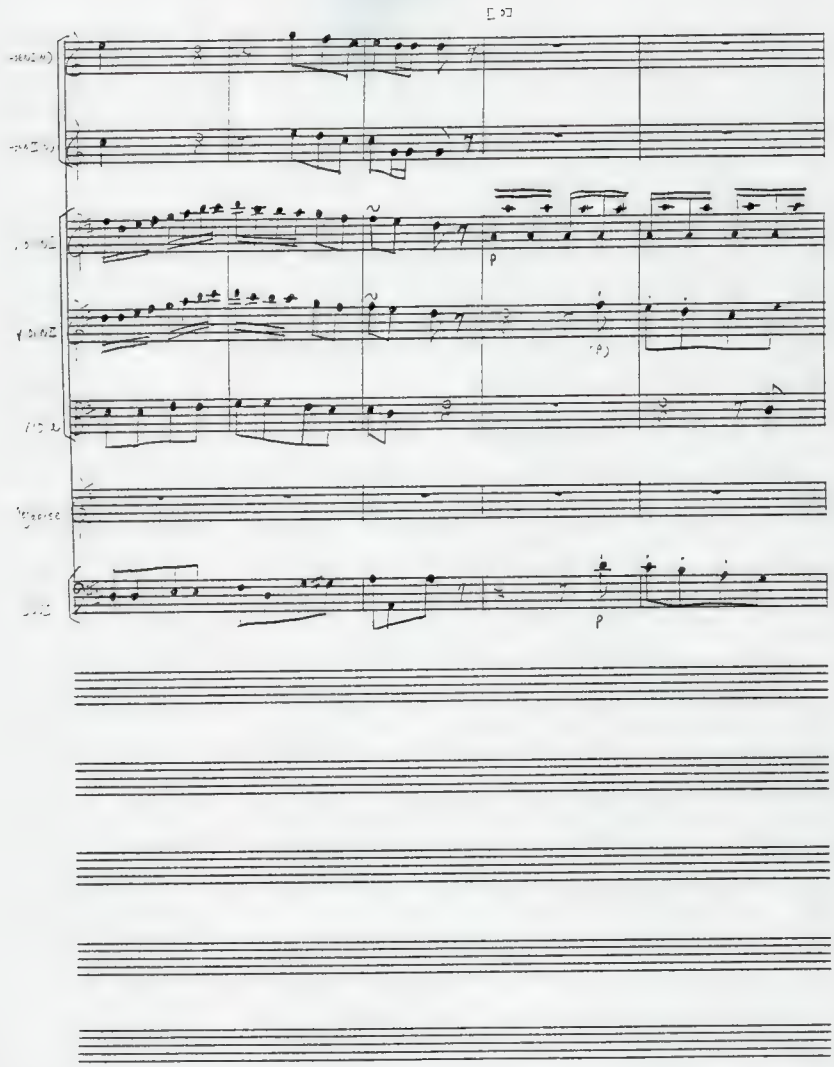


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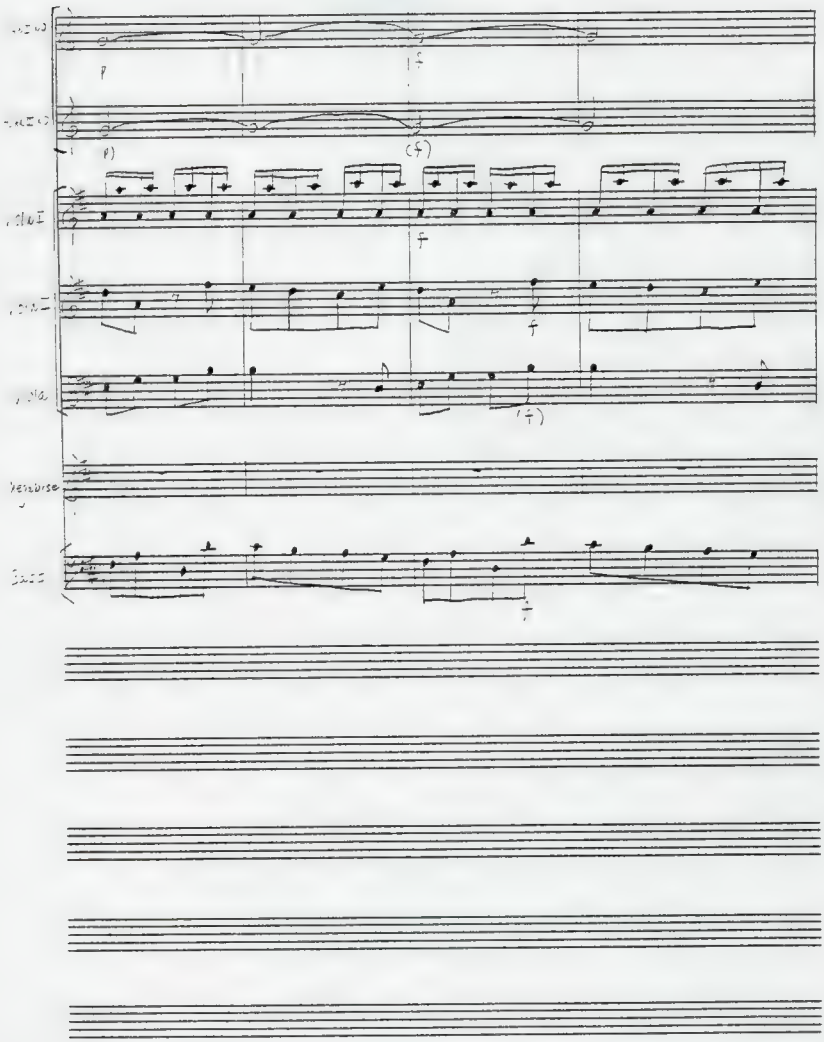
ARIA



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p
p

[15]



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[22]



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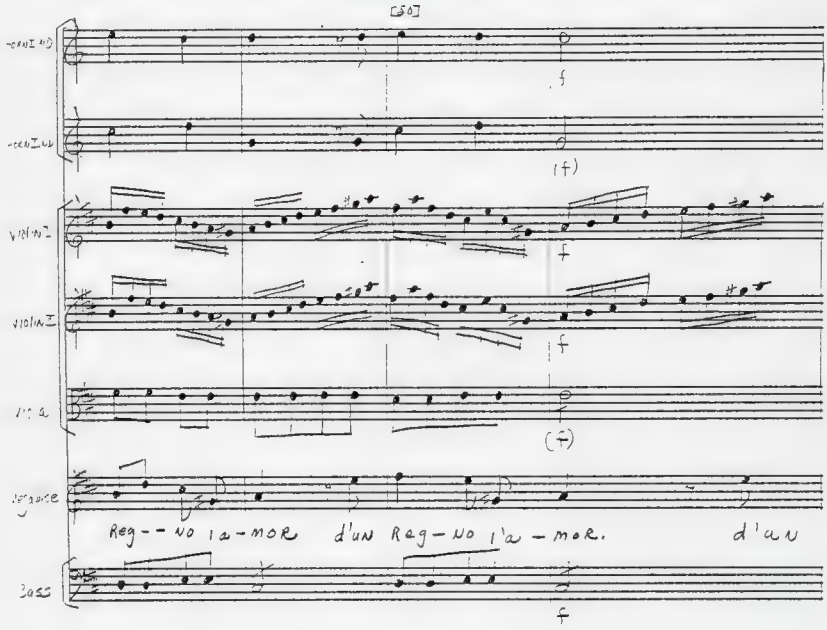

HORN IN D
HORN IN D
VIOLIN I
VIOLIN II
VIOLA
CELLO
BASS
(f)
f
p
(p)
f
p
f
p
I - cen - - do di sdeg-NO d'UN figlio il pe-ri-glio, d'UN Reg - - - no i'a -



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[55]
Horn in D
Horn in D
Violin I
Violin II
Viola
Vibraphone
Reg - - no lu - mor
Bass



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[43]
CORNO IN D
CORNO IN D
VIOLINO I
VIOLINO II
VIOLA
MEZZO SOPRANO
VIOLONCELLO
f
p
(f)
(p)
-detta che as-pet-ta ven-det-ta, il per--der la cal--ma il per--der la cal--- ma fra



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[25]
VIOLIN II
VIOLIN I
VIOLA
CELLO
BASS
per - - der la cal - - ma
per - - - der la cal - - ma fre - -



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[35]
VIOLINO I
VIOLINO II
VIOLA
VIOLONCELLO
BASS
AR-di-to ti ren--da l'ac-cen---da di sieg---no d'un



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[32]
Violin II
Viola
Soprano
--cen--do di sieg-no
si
d'un
Bass
f
p
(P)



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[105]
[110]
VIOLIN I
VIOLIN II
VIOLA
CELLO
BASS
(f)
(P)
d'un figlio il pe--reg-lio,
Ar-di---to +i



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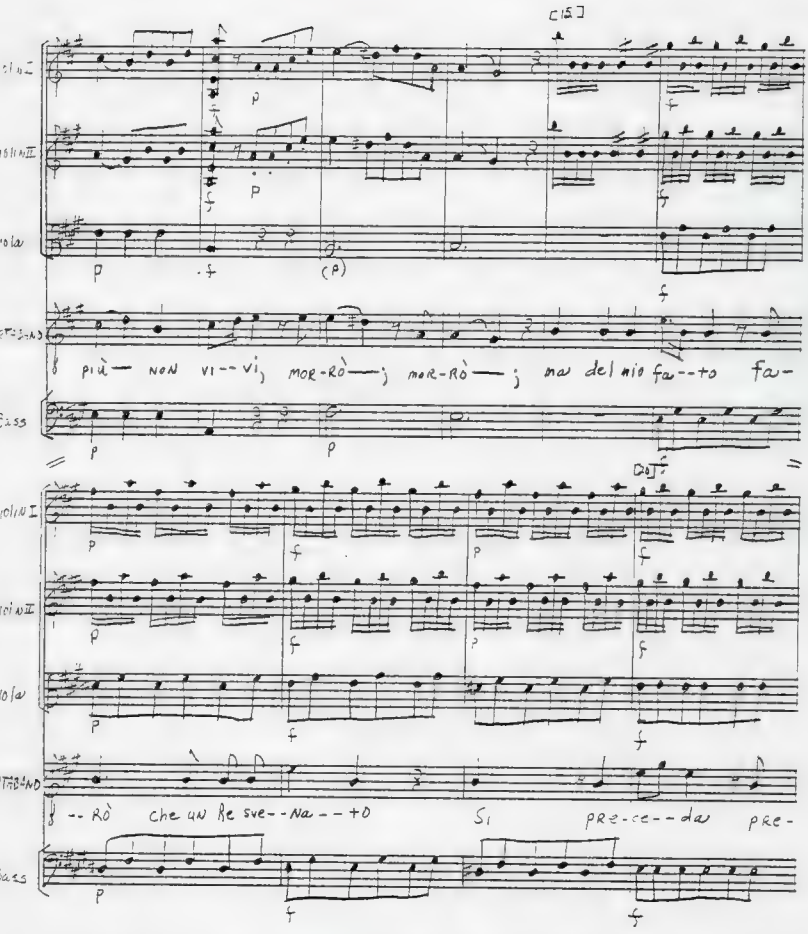

f ESSAI
f ESSAI
f ESSAI
f ESSAI
(f ESSAI)
Reg-no l'a--mo d'un Reg--no l'a--mer.
f ESSAI



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TRO-VAS-TE SVV-VER-SI, de- SI-NA VI-VA DIN-DE-DO-NIR-MI. AI so-
[5]
dub-bio che più non VI-VA figlio a-ma-TO, ei-mi-do dis-pe-RA-to, VI-VER NON
[10]
pos-so !! TUR-be-meu-TOIN-TER-NO, chea me stes-so di me to-glie il go-VER-NO.


ARIA
[5]
[10]
Fig-lio, se più non vi-vi, se

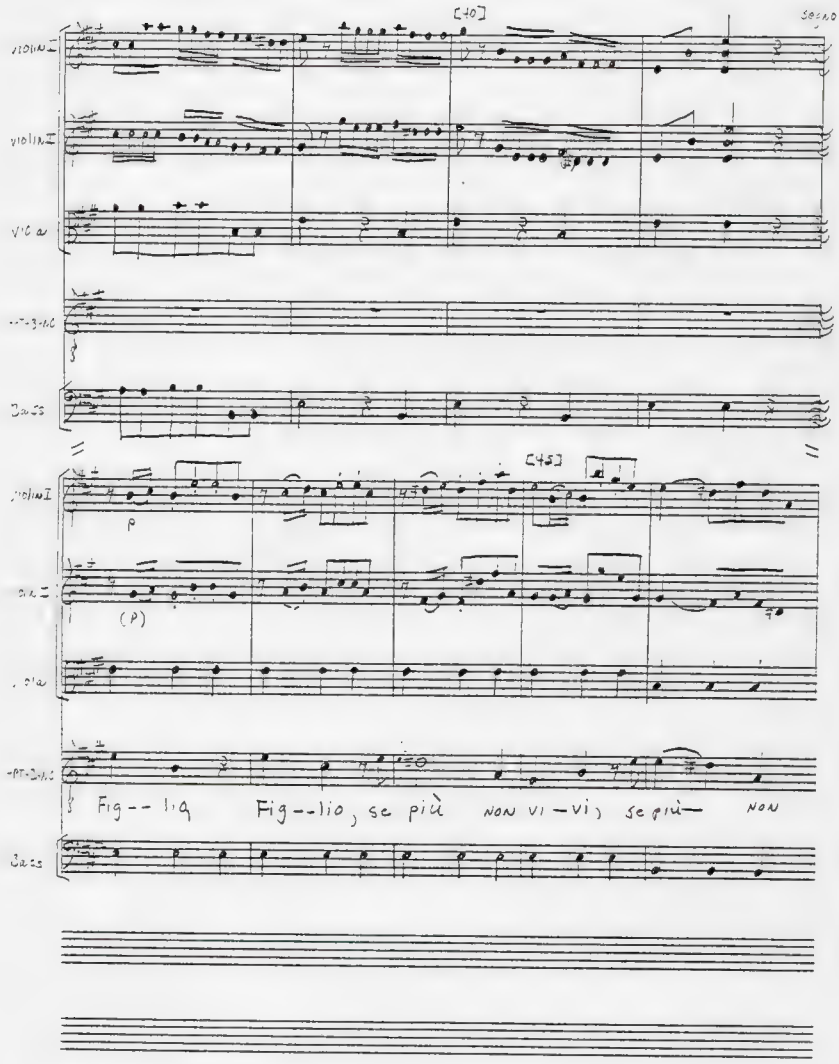


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[25]
VIOLINI
VIOLIN II
Viola
-CELLO:
Bass
(P)
-ce --- dav mes-sag-gier.
fa-Rò che un Re sve-
VIOLINI
VIOLIN II
Viola
-CELLO
Bass
--Na --- to pre-ce --- dav pre-ce --- dav mes-sag-gier—. pre--

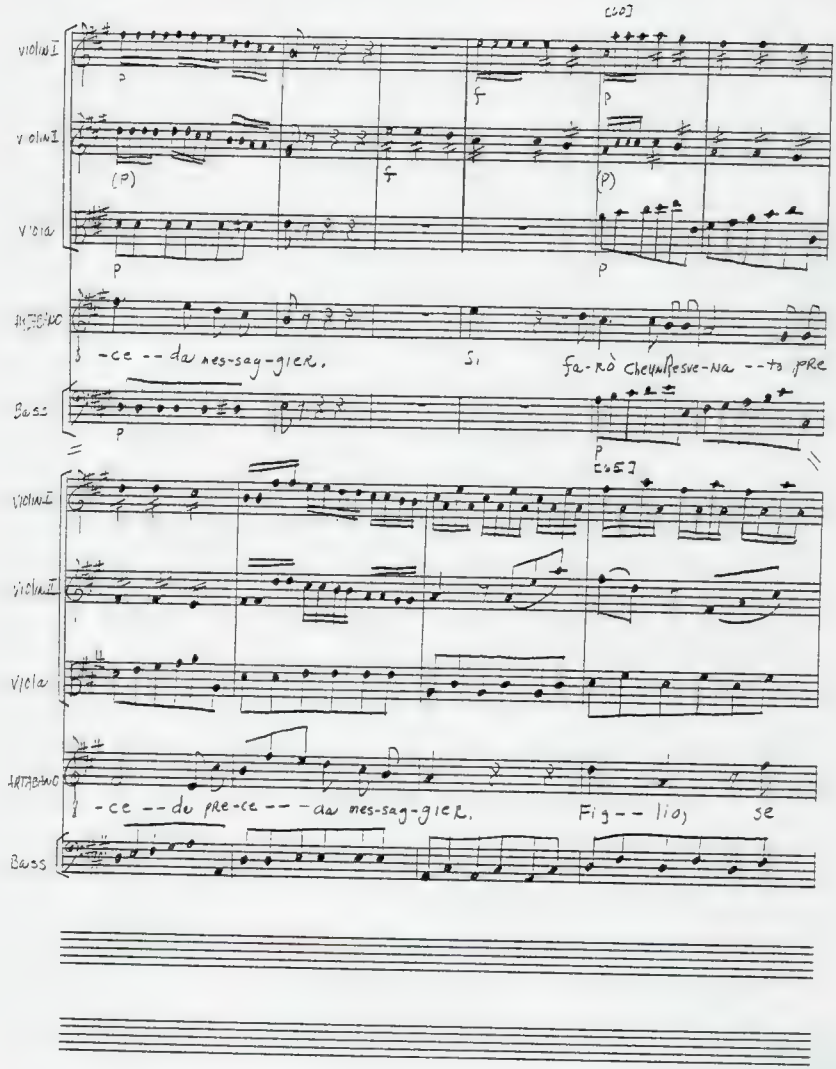


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[40]
SEGNO
VIOLIN I
VIOLIN II
VIOLA
CELLO
BASS
[45]
p
(P)
Fig-- lio Fig--lio, se più NON VI—VI) se giù— NON



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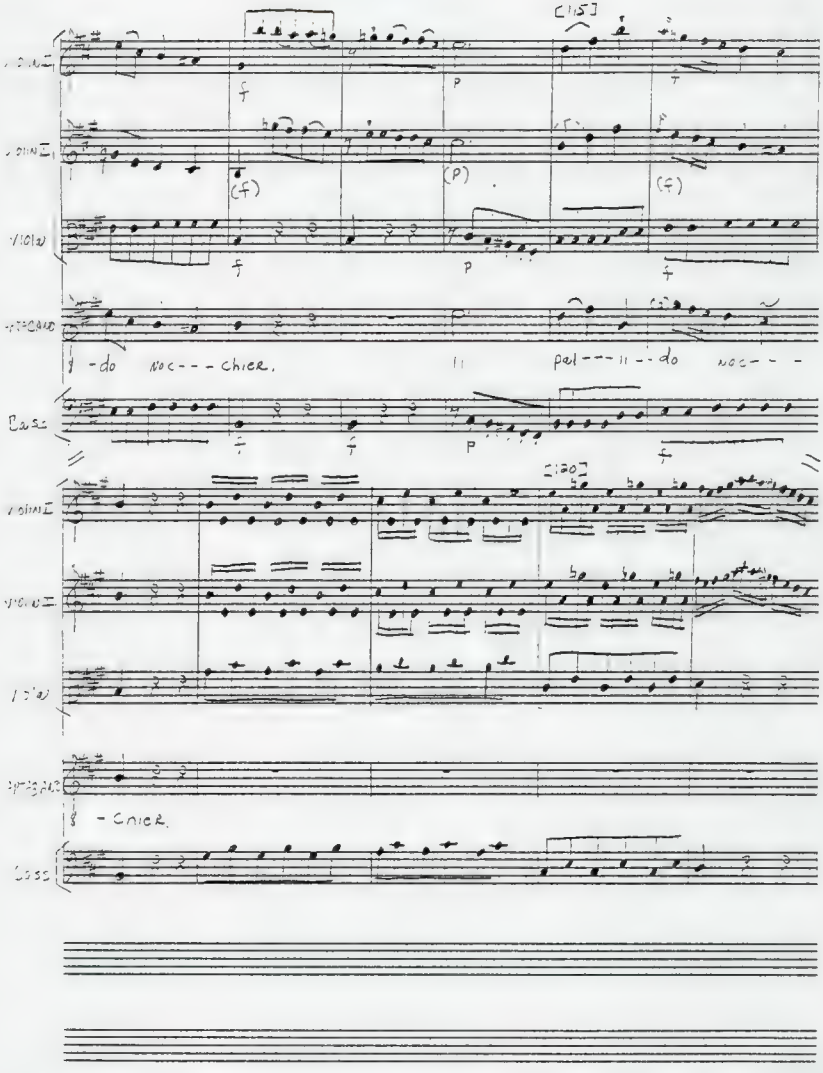
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[75]
VIOLIN I
VIOLIN II
VIOLA
ARIADNE
Bass
-ce - - da pre-ce- - - -aa nes-sag-gier.
pre - - ce - - da nes-sag-
[80]
V. CELLO
V. VIOLIN II
V. VIOLA
(f)
-gier —.
pre - ce - - - - da nes-sag-gier.
Bass
f
ff


[85]
VIOLIN I
VIOLIN II
VIOLA
ARPEGGIO
IN
Bass
[90]
[95]
VIOLIN I
VIOLIN II
VIOLA
ARPEGGIO
Bass
f
p
(f)
(p)
FIN che il Pad - - - - - Rear - Ri - Vi
Fin che sos -

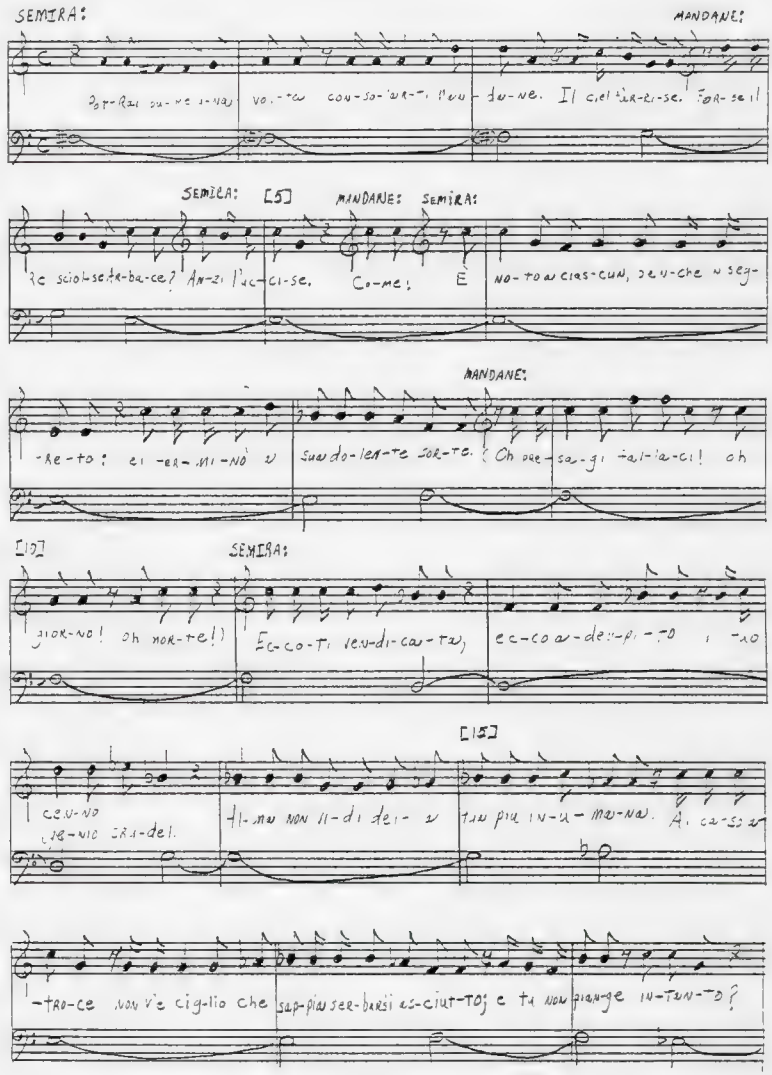


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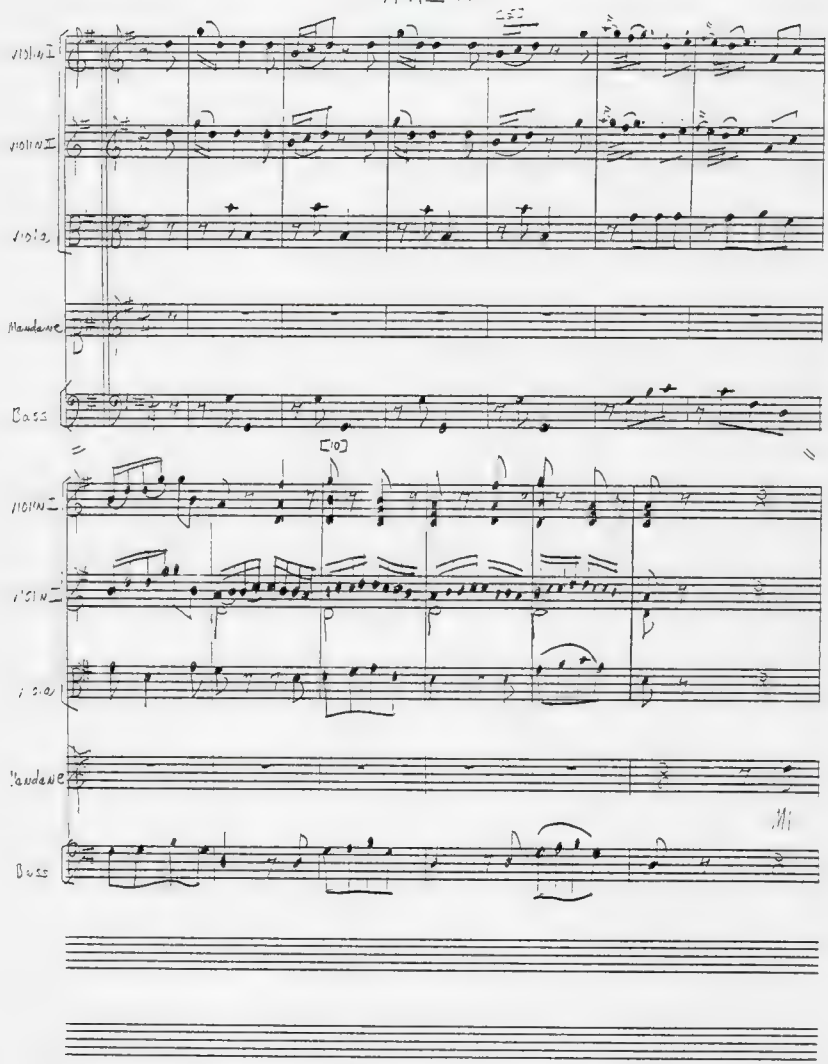

VIOLINI
VIOLINII
VIOLA
ARTICANO
Bass
(Da CAPO al SEGNO)


SEMIRA:
MANDANE:
[5]
SEMIRA:
MANDANE:
MANDANE:
[10]
SEMIRA:
[15]



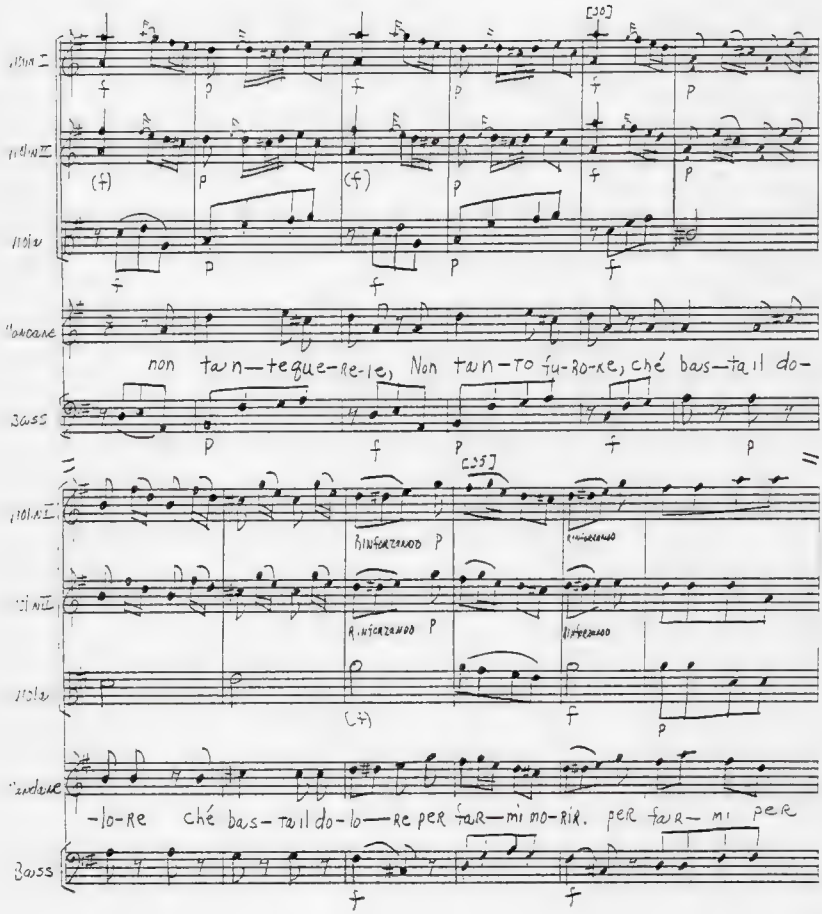
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ARIA



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[15]
Violin I
Violin II
Viola
Mandore
Bass
p
(f) (p)
Cre-di spie-ta-ta? Mi cre-mi cre-de-le? Non tan-to fu- ro — Re-gnon
[20]
[25]
fp
tan— te-gue-re-le Ché bus-tail do-lo-re per four-mi mo— rir.



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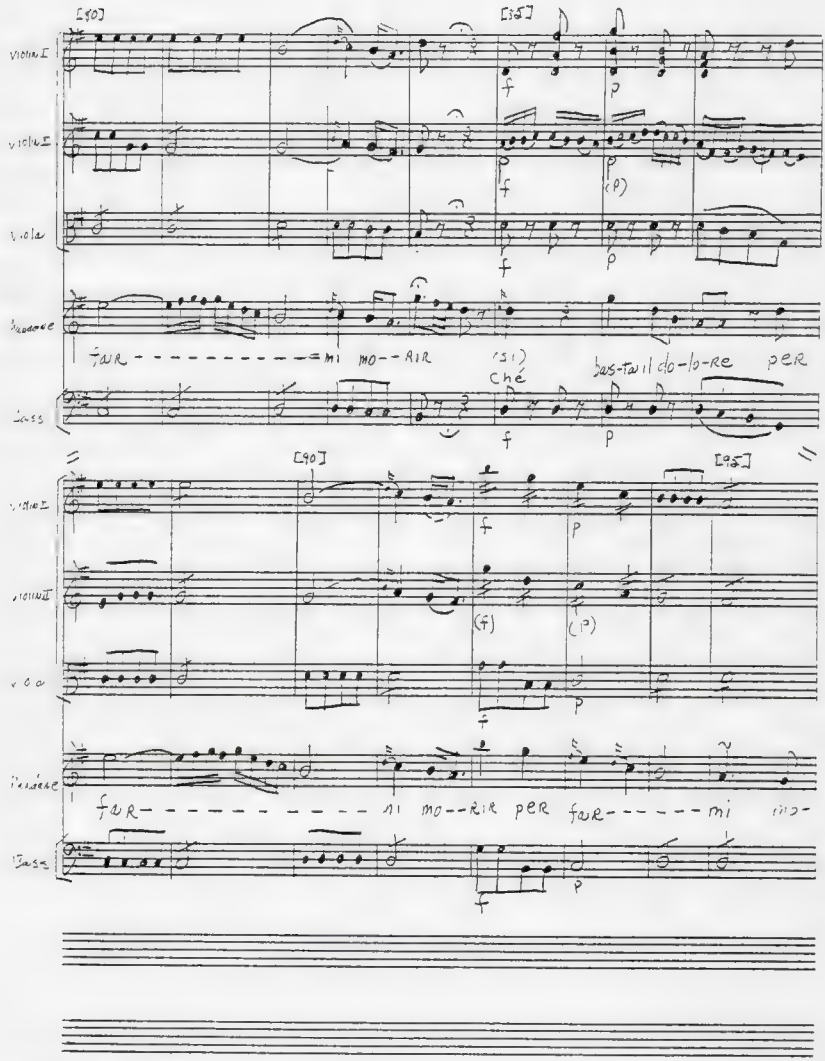

[40]
Violin I
Violin II
Viola
Bassoon
fa R — mi per fa R -- mi mo-RiR.
Bass
[45]
[50]
Clarinet
Clarinet II
Viola
Bassoon
NO) non tan-te que-
Bass



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[130]
VIOLIN I
VIOLIN II
VIOLA
Mandolone
-R.H.
Bass
sempre
[105]
VIOLIN I
VIOLIN II
VIOLA
Mandolone
Quell'o--dio, quell'i--ra d'un al--ma sdeg-no-ta, in-
Bass



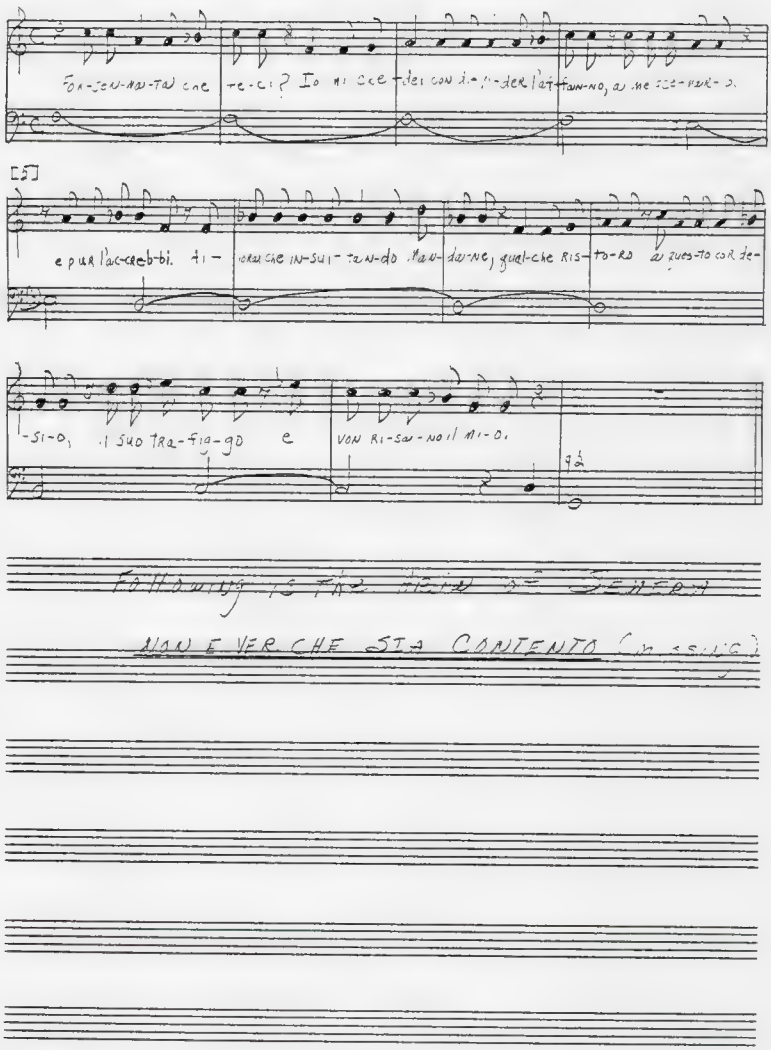
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[125]

Da Capo
al Segno



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FOR-SEN-NA-TA che te-ci? Io mi ce-deri con di-spia-cer l'af-fan-no, ai che ce-der-o.
[52]
e pur l'ac-cre-b-bi. di-
-sio che IN-SUI-ZAN-DO man-dan-no, qual-che RIS-to-RO ai gues-to cor de-
-si-o, il suo TRA-fig-go e VON RI-sar-no il mi-o.
FAMMI, SE FAI MIEI DI SENIRA
NON E VER CHE STA CONTENTO (in sig.)



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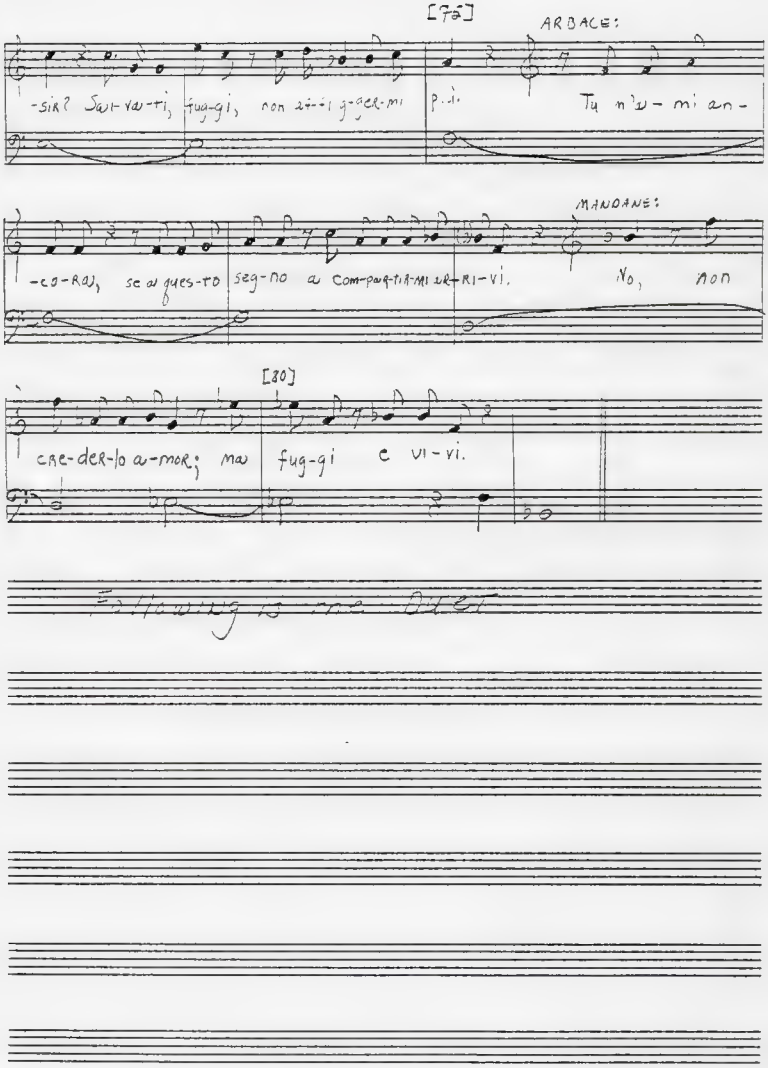


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ARBACE:
-TOR. Vo cer-ci- pes-sar, non dir co-sì. Soch'hai più bel-lo il co-re d.
[40]
quel che vuoi mos-trar-mi; è vo me pa- le-se: tu par-las-ti, o mon- dan-ne, e AR-bac-ce in
MANDANE:
[42]
-te-se. O men- tis-ci, o t'in-gan-ni, o ques-to lab-bro sen-za il vo-to del'
ARBACE:
al-ma per u-su fa-vel- lo. Ma pur son i-o. An- cor la fiam-ma tu-a.
MANDANE:
[50]
ARBACE:
Sei i'o-dio mi-o. Sun- que, ceu-del, t'ap-pa-gar: ec-co il fer-ro, ec-co il sen; pren-di mi
MANDANE:
ARBACE:
sve-na. Sa-ria'a mor-te -a-a pre-mio e non pe-na. È ver, per-



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[78]
ARBACE:
-sir? Sal-va-ti, fug-gi, non ti-i g-ger-mi
p.i.
Tu m'u-mi an-
MANDANE:
-co-ra, se a ques-to seg-no a Com-pa-ri-mi ar-ri-vi.
No, non
[80]
cre-der-lo a-mor; ma fug-gi e vi-vi.


DUET
Larghetto
[5]
Oboe I
Oboe II
Violin I
Violin II
Viola
Cello
Bassoon
Trombone
Bass
p
(p)
Tu vuoi ch'io vi-vo, o ca-ra; ma se mi nie-ghi a-mo--re,

MUSIC PAPER

[10]



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[15]





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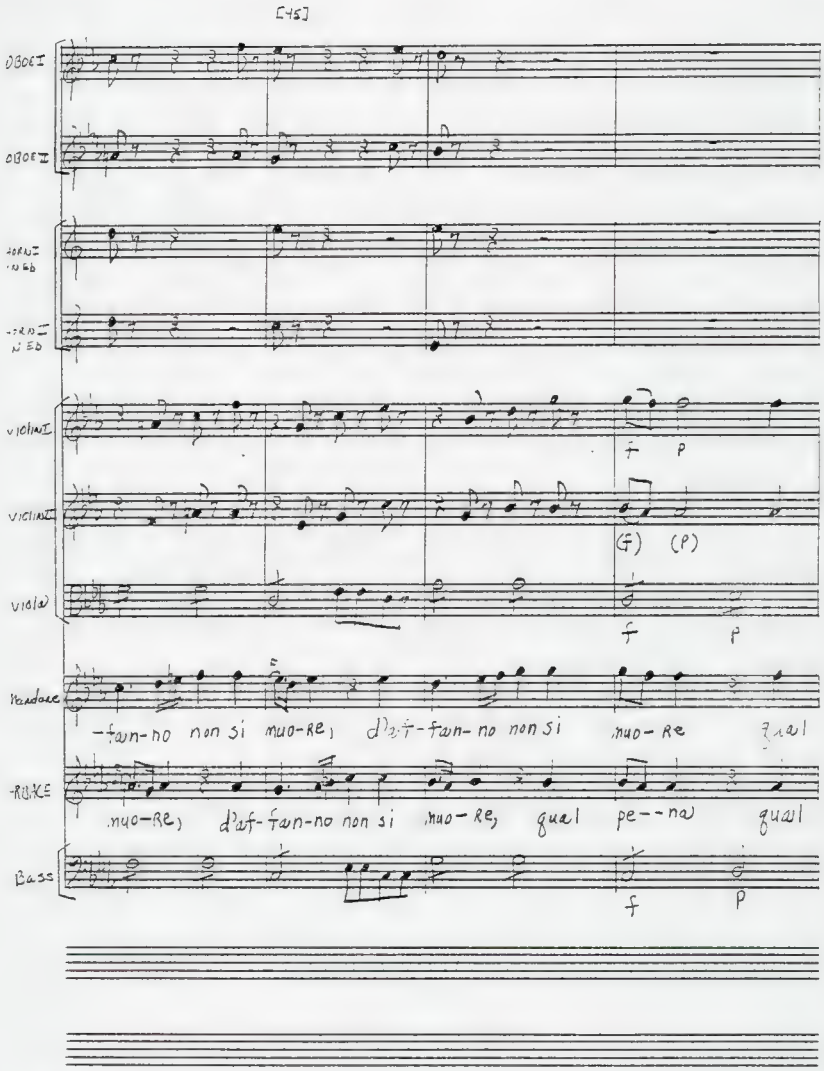

[25]
OBOE I
OBOE II
HORN I IN E♭
HORN II IN E♭
VIOLIN I
VIOLIN II
VIOLA
Vo.
Vo.
Basso
f
(f)
p
p
p
Sur - - ri degli occhi mie - i
lus - - ca - mi per pie -
se - - i . . .


[30]
OBOE I
OBOE II
HORN I IN Eb
HORN II IN Eb
VIOLIN I
VIOLIN II
VIOLA
PIANO DUET
CELLO
BASS
-ti!
PAR-TI
Lais- - - -ciu-mi per pie - tà!
Sen-ti-mi
Tu se- - !
Quan- do fin-ga-no
f
p



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[40]
ALLEGRO
OBOE I
OBOE II
HORN I
IN Eb
HORN II
IN Eb
VIOLIN I
VIOLIN II
VIOLA
CELLO
BASS
quan-do, oh dè-i,
Se in co-si gran do--lo-re
quan-do, oh dè-i,
Se in co-si gran do---lo-re
d'af-fan-no non si



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[50]
OBOE I
OBOE II
HORN I IN Eb
HORN II IN Eb
VIOLIN I
VIOLIN II
VIOLA
Vocalone
pe-nau uc-ci de-- rà? qual pe--nau uc-ci--de-rà? Se in co-si gran do-
ARRACE
pe-nau uc-ci de-- rà? qual pe--nau uc-ci--de-rà? Se in co-si gran do-
BASS

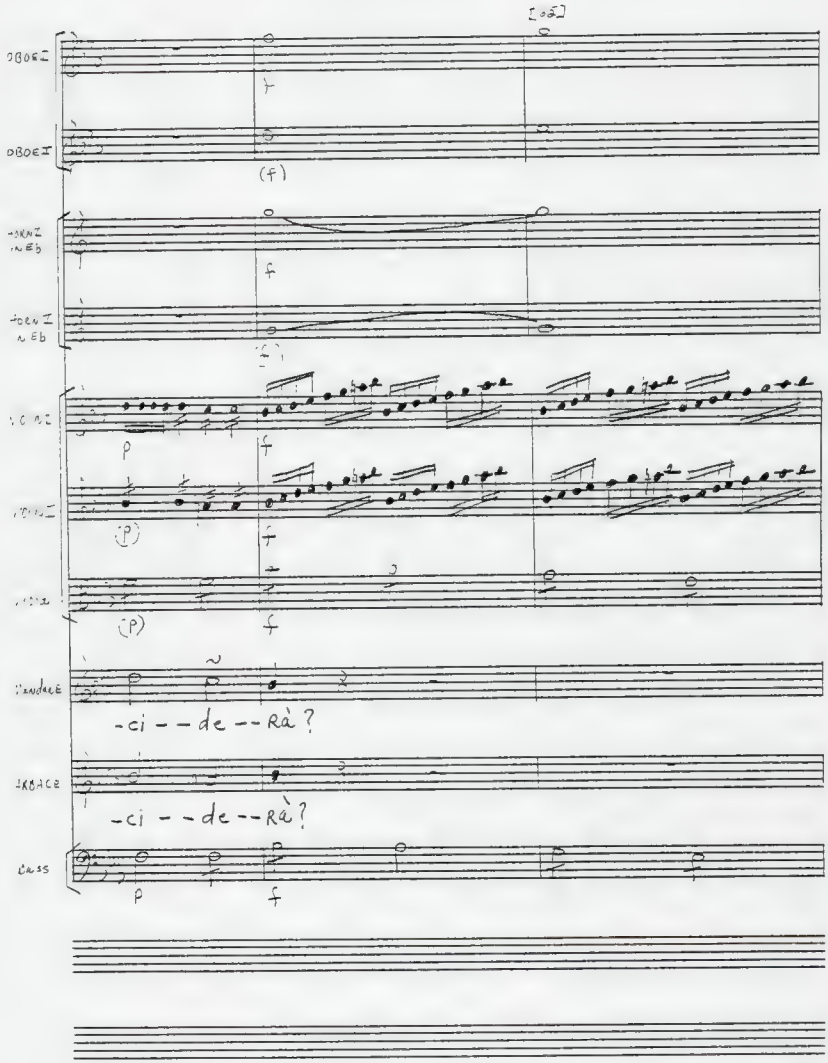


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[60]



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OBOE I
OBOE II
VIOLIN I
VIOLIN II
VIOLA
CELLO
BASS


[70]
OBOE I
OBOE II
HORN I
IN Eb
HORN II
IN Eb
HORN III
HORN IV
p
p
p
CLARINET
(Ah!)
PAR-TI
PAR-ti dag-li oc- chi
BASSOON
BASS
p



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[30]
Larghetto
OBOE I
OBOE II
HORN I
in Eb
HORN II
in Eb
VIOLIN I
VIOLIN II
VIOLA
ARIADNE
Noi Lasciami ti bastiil mio Rossore:
BACCHUS
Ca-ra...
Tu mi chio
BASS
f
(f)
p
(p)

[85]



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[95]



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[19]



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[105]
OBOE I
OBOE II
HORN I IN Eb
HORN II IN Eb
VIOLIN I
VIOLIN II
VIOLA
Wanda
TRICE
Bass
p
(p)
f
p
(f)
(p)
--cia-ti per pie-tà!
Quan-do fi-nis-ce,o dè--i, la
quan-do fi-nis-ce,o dè-i, la vos--tra cru-del-



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[15]
OBOE I
OBOE II
fp
(fp)
fp
-lo-re d'af-fan-no non si duo-re, qual pe-na qual pe-na qual
-lo-re d'af-fan-no non si duo-re, qual pe-na qual pe-na qual
fp



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[130]
OBOE I
OBOE II
HORN I
IN E♭
HORN II
IN E♭
VIOLIN I
VIOLIN II
VIOLA
CELLO
BASS

MARCH



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OBOE I
OBOE II
TRUMPET I IN C
TRUMPET II IN C
VIOLIN I
VIOLIN II
VIOLA
BASS

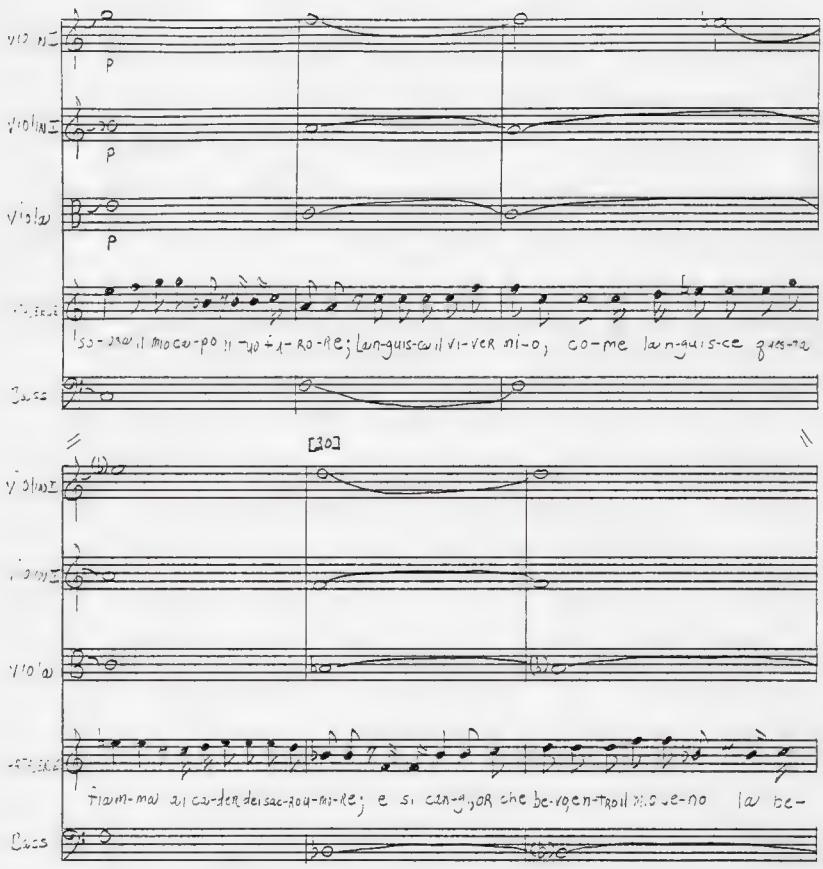
SCENE VIII: ARTASERSE AND ARTABANO

ARTASERSE:



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RI-TO. (E de-ve-pai u
[20]
VIOLIN I
VIOLIN II
VIOLA
p
p
p
ARTASERSE.
(SIGNOR-E.) cle-ci-do DI-O, per cui l'ap-ril fio-ris-ce, per cui tut-to nel
BASS
[25]
VIOLIN I
VIOLIN II
VIOLA
mf
mf
mf
mon-do e ris-ce e muo-re, voi-ai-ti u me. Se il lab-bro mio men-tis-ce, piom-bi
BASS
mf



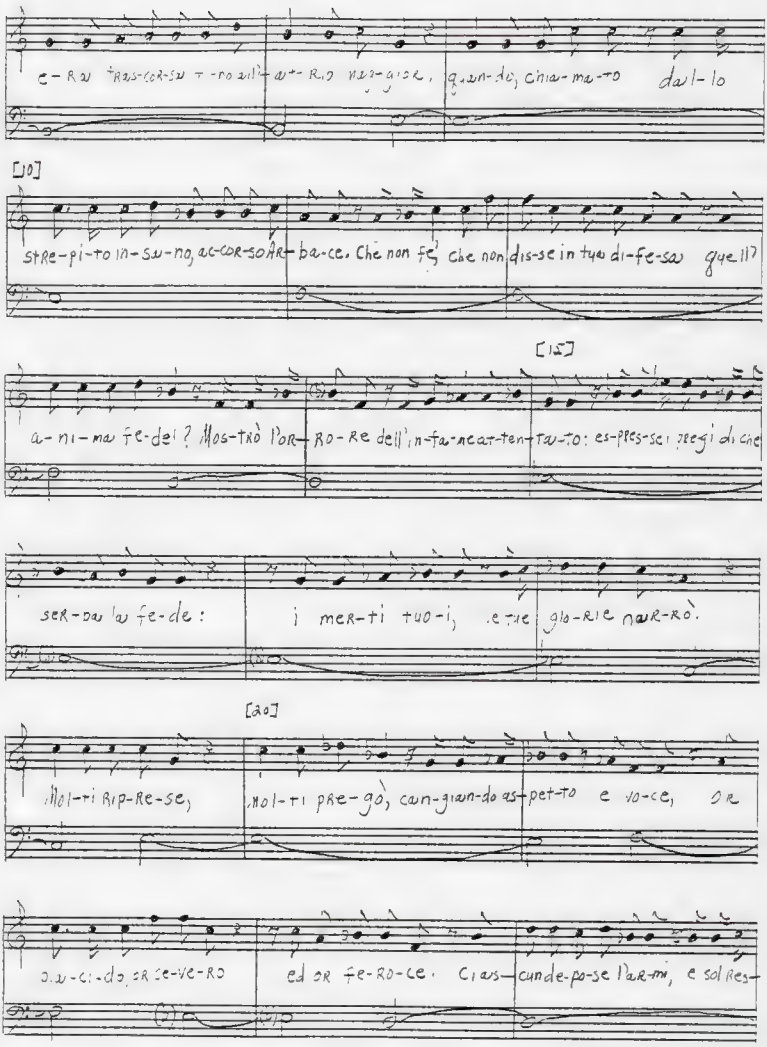
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VIOLINI
VIOLINI
VIOLA
BASSI
Bass
-van-da vi-ta! tut-ta in re- le- no.»


SCENE IX: SEMIRA - ARTASERSE - ARTABANO
SEMIRA:
Al ri-pa-RO, Si-gnoR! Cin-ta in
fieg-giu de un po-po-lo in-fe-del, e la tua mor-te s. pro-
[5]
ARTASERSE:
ARTABANO:
-cu-Ra e si cnic-de.
Nu-mi! Qual al-ma
Rea man-co di fe-de!
ARTASERSE:
[10]
SEMIRA:
Ah! che tar-di, co-nos-co: AR- ta-ce il tra-di-to-re.
AR- ba- ce es-



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DIE:
-s-va Pin-degno Pe-ge- gni se; non l'as-sa-
-ci-se. (In-cau-to figlio!) Ur ri-me-di-o spi-rò di sa-lu-to
ARTASERSE:
E Me-ga-bi-se d'og-ni de-
lit-to au-tor. (Ce-li-ce in-gan-no!) Il mio di-let-to re-
-ba-ce Dov'è? Si tro-vi e si con-ser-va
SCENE XI. ARBACE-MANDANE-CENERE-
ARBACE:
Ec-co Ar-ba-ce, o mo-nar-ca, l'as-se-di-
-lio.
-ge-ni,



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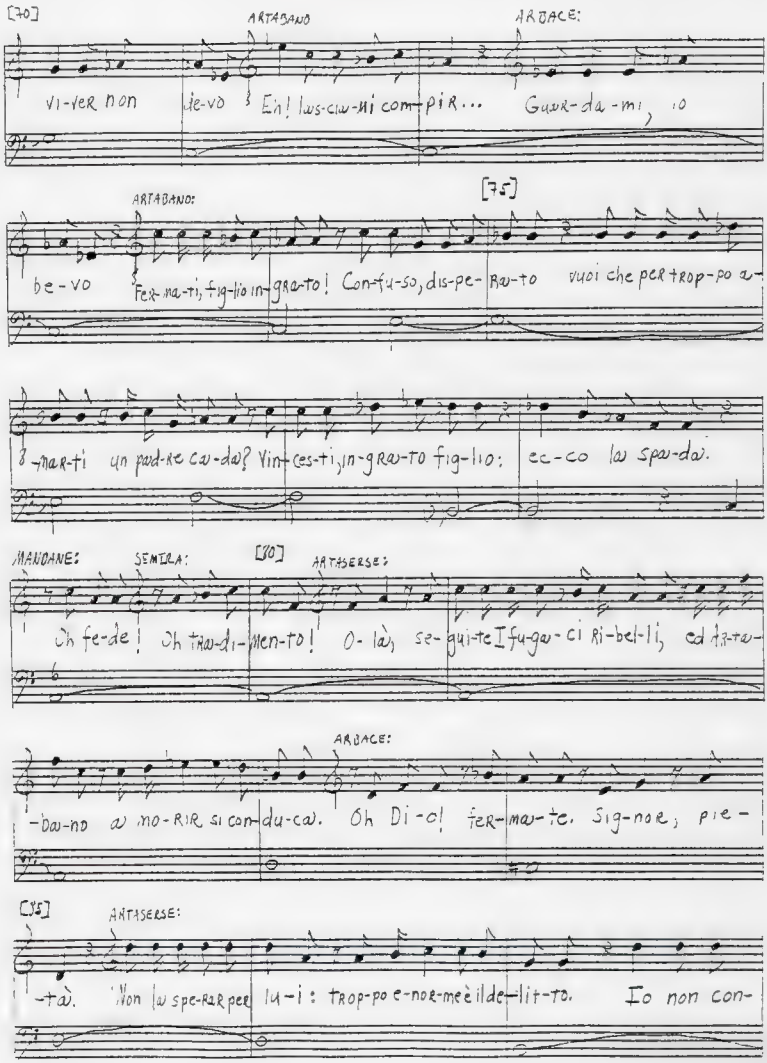
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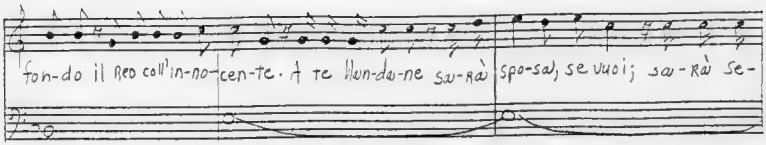


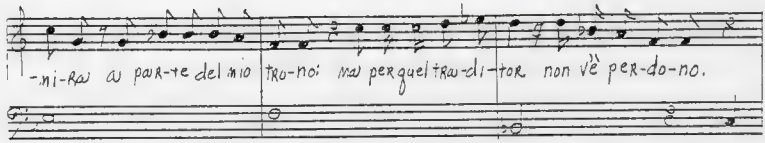
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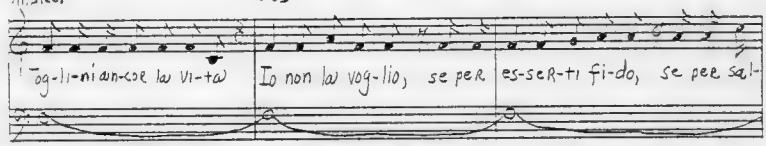
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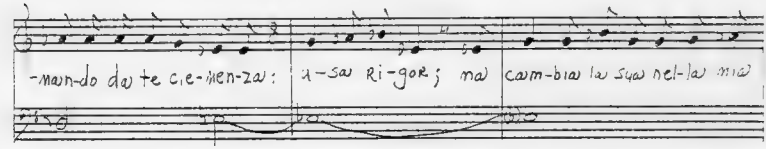


ARBACE: [95]



ARTASERSE: ARBACE:

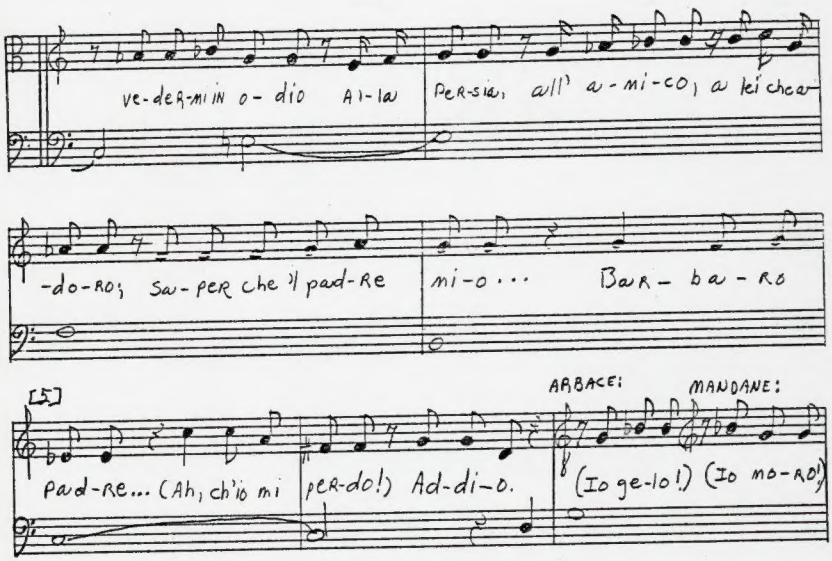




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APPENDIX

1. Alternate unaccompanied incomplete version of a portion of #32, Recitative "Padre, la soffrenza mia," on p. 230:



2. Two separate vocal lines, with two separate texts, appear in the manuscript for this aria: one in the customary location between viola and bass parts, and one below the bass part. In my edition this latter vocal line, which is also more florid musically, appears above the first version.

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JOHN CHRISTIAN BACH'S *ARTASERSE*: AN EIGHTEENTH-CENTURY *OPERA SERIA*

by

CAROLYN JEANNE SMITH

B. M., University of Chattanooga, 1968

AN ABSTRACT OF A MASTER'S THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1978

ABSTRACT

This is a first edition of John Christian Bach's first opera, Artaserse, prepared from the autograph manuscript of 1761 (British Museum RM 22a, vols. 18-20). It is presented here in a historical edition, accompanied by notes on the background of the opera seria, a discussion of the style of the work and of the forms found in it, and remarks on performance practice. Biographical notes on the composer and the librettist are also included. The editor has modernized the edition to make it more accessible to historians and performers.